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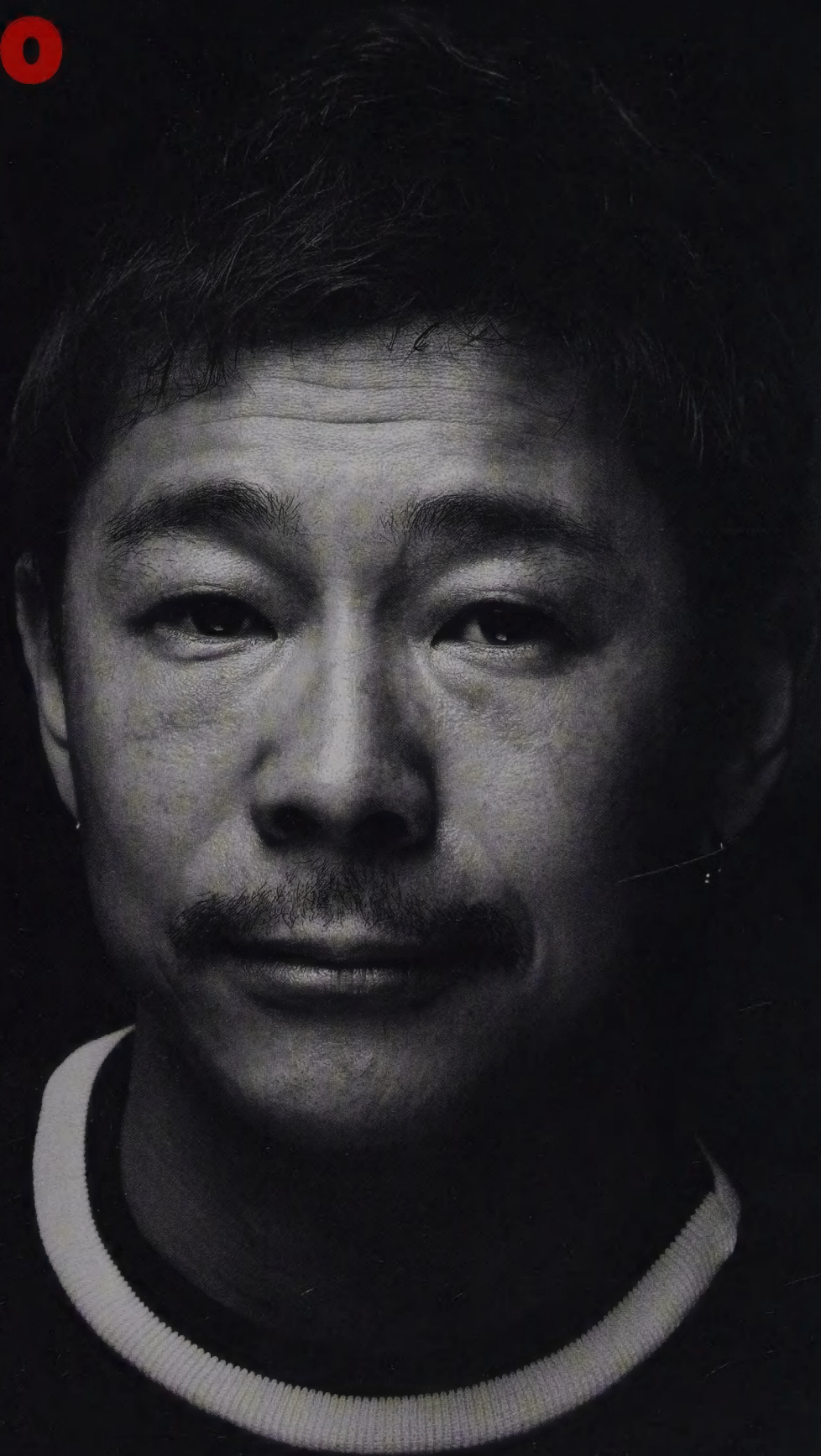
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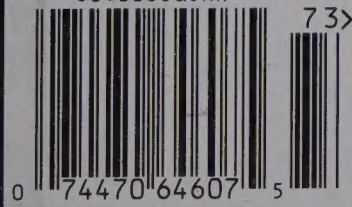
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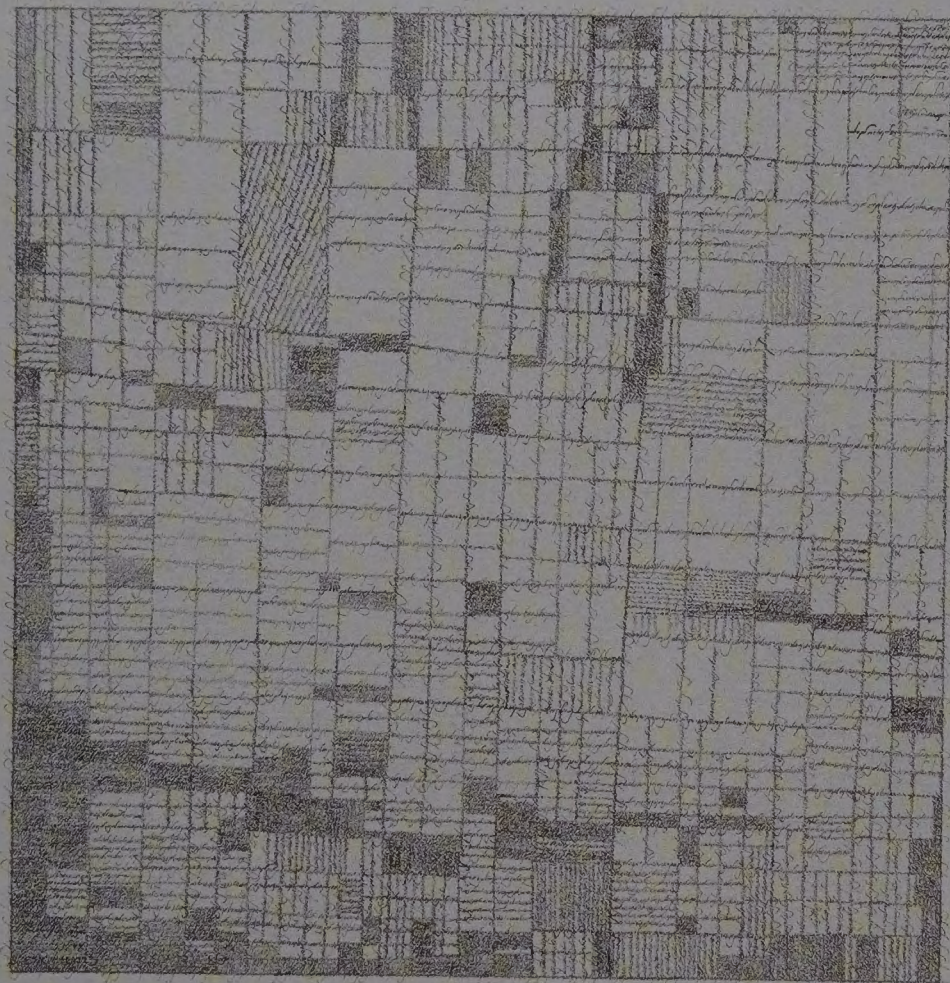
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THE TOP 200 COLLECTORS

Vol. 116, No. 3

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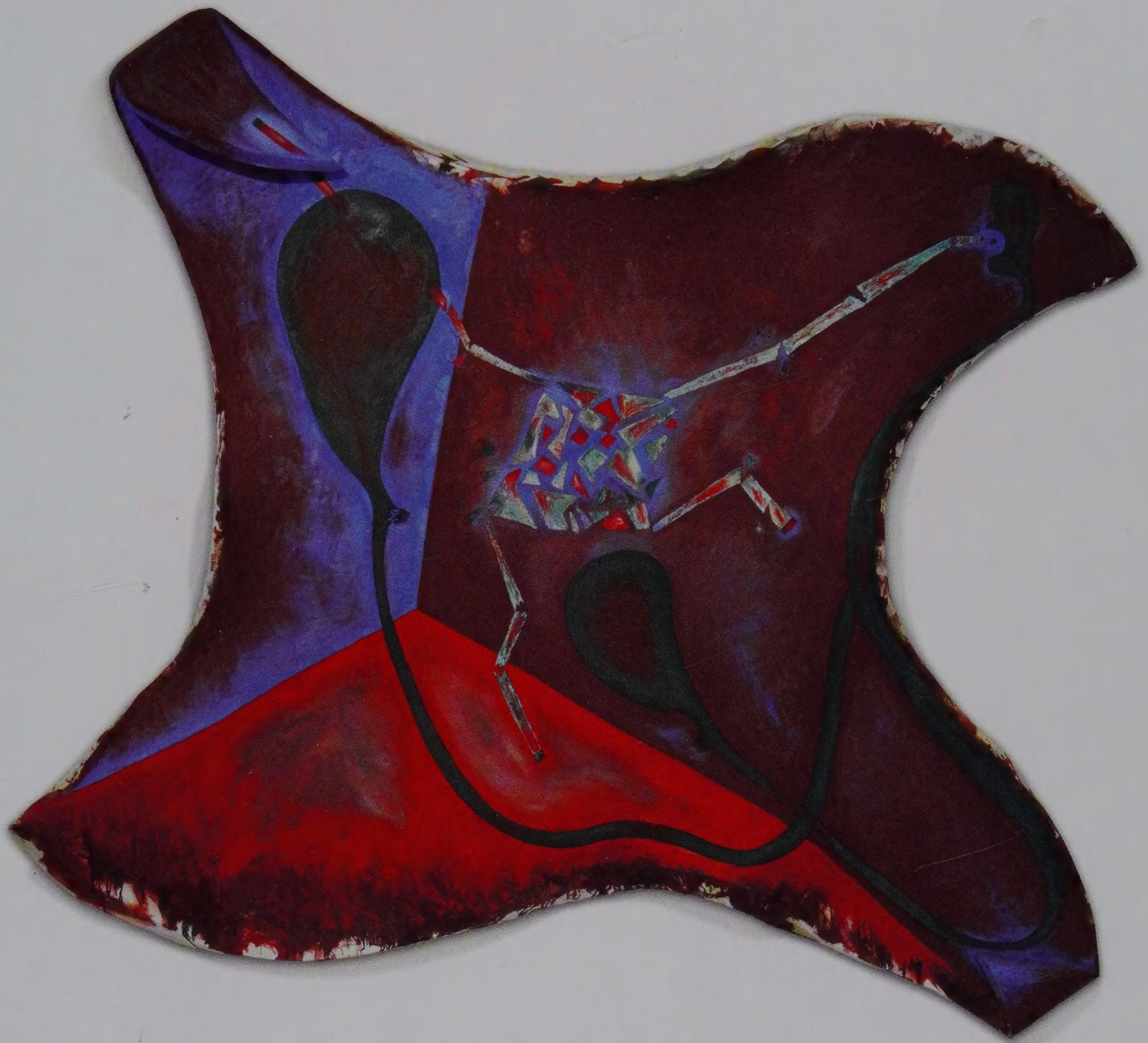
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COVER ARTnews *Top 200 Collector Yusaku Maezawa* photographed at his home in Tokyo, on July 14, 2017. © Kohey Kanno. Read the article, page 70.

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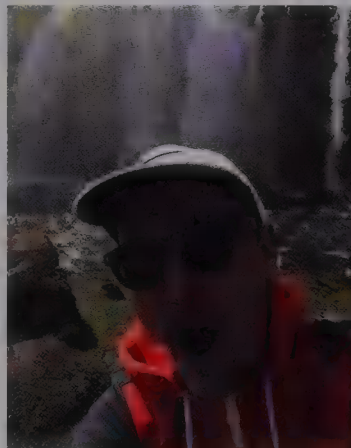
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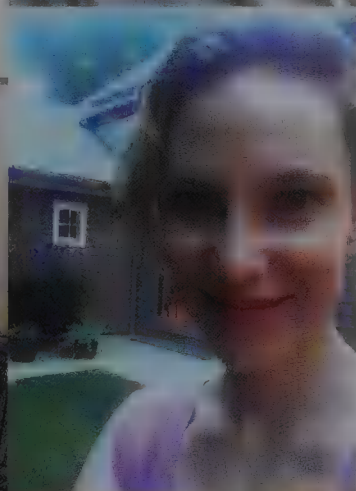
Andrew Russeth

ARTnews executive editor
Andrew Russeth's writing has appeared in *W*, *New York*, and *Bijutsu Techo*, as well as on the websites of the *New Yorker* and *Paper Monument*. His blog about contemporary art, *16 Miles of String*, was supported by the Creative Capital/Andy Warhol Foundation.



Melissa Gronlund

Melissa Gronlund is a writer based in Abu Dhabi and the author of *Contemporary Art and Digital Culture* (Routledge, 2016), which explores the relationship of contemporary art to the internet and digital technologies. From 2007 through 2014, she lectured on contemporary art at the Ruskin School of Art at Oxford University and co-edited the journal *Afterall*, based in London. Her writing has appeared on the website of the *New Yorker* and in *Artforum*, *Art Agenda*, the *National*, and *e-flux journal*, among other publications. She has also written many artist catalogue essays.



Kohey Kanno

Born in Tokyo, photographer Kohey Kanno received a degree in photography from Nihon University in 2004. After moving to New York in 2008, he worked in multiple internships, including one for David Benjamin Sherry, and returned to Japan in 2016. That same year, he received the Japan Photo Award. Kanno has been exhibited worldwide and published a number of books and calendars, including *Unseen/Tsunami* (Dashwood Books, 2012), a collaboration with Momo Okabe.



Alexandra Compain-Tissier

Alexandra Compain-Tissier illustrated Yusaku Maezawa and Ai Weiwei for this issue. From her studio in her native Paris, she has worked for publications including *GQ*, the *New York Times*, *Vanity Fair*, and the *Village Voice*. Her portfolio includes portraits and collaborations in fashion design, and she also explores landscapes and still life in her watercolors and drawings.



Mahnaz Fancy

Mahnaz Fancy is a writer with a doctorate in comparative literature from the University of Chicago. She has spent the past 15 years running New York-based organizations that support contemporary art production in the Middle East, North Africa, and South Asia, and the reception of that work in the United States. Currently living in Dubai, she is an art critic and consultant in the emerging UAE art sector.

Gemma Sieff

Gemma Sieff, a writer and editor living in Brooklyn, has been on staff at the *New York Review of Books*, *Harper's Magazine*, *Town & Country*, and *Bookforum*. Her writing has appeared in *n+1*, *VICE*, the *Paris Review*, and the *New York Times*. Last year she visited South Africa and interviewed the artist Liza Lou for an article published in *Frieze* magazine.

Barbara Pollack

Barbara Pollack has been writing on contemporary art since 1994 for numerous publications. The author of *The Wild, Wild East: An American Art Critic's Adventures in China* (Blue Kingfisher, 2010), Pollack is also an independent curator and a professor at the School of Visual Arts. She has received grants from the Asian Cultural Council and the Creative Capital/Andy Warhol Foundation.

Barbara Rose

Barbara Rose is an art historian, critic, and curator who lives in Rhinebeck, New York, and Madrid. She was an editorial assistant at ARTnews before earning a doctorate at Columbia University and was a Fulbright scholar in Spain. She was also a contributing editor at *Art International*, *Artforum*, *ARTS*, and *Art in America*, and editor in chief of the *Journal of Art*. She has held numerous teaching positions, and most recently curated the traveling show "Painting After Postmodernism," which makes its next stop at Reggia di Caserta in Italy in spring 2018. Rose is examining the influence of Mozarabic manuscripts on modern art for a book.

CLOCKWISE FROM TOP LEFT: COURTESY ANDREW RUSSETH; COURTESY MAHNAZ FANCY; COURTESY GEMMA SIEFF; COURTESY BARBARA POLLACK; COURTESY BARBARA ROSE; ©ALEXANDRA COMPAIN-TISSIER; KOHEY KANNO; COURTESY MELISSA GRONLUND

Editor's Letter

At the end of an interview in this issue of *ARTnews*, Rebecca Rabinow, the director of the Menil Collection, considers the purview of her institution and that of the historically interconnected Dia Art Foundation. "There's not something for everyone," she says of both. "There is, however, something for someone who wants to be there." It wasn't until I read those lines that I fully understood what has troubled me about the San Francisco Museum of Modern Art's recent digital-outreach initiative, Send Me SFMoMA.

Send Me is a texting service that was rolled out in July to museum aficionados and early-stage art appreciators alike. The idea is that users text either a keyword or an emoji to the museum, and a text bot—having been programmed with prospective keywords in advance—sends back an image from among the tens of thousands of artworks in SFMoMA's collection that have been electronically indexed. A robot emoji, for instance, might return one of Nam June Paik's robot sculptures. The *New York Times* says that love, flowers, happiness, hope, peace, joy, and sadness are among the more popular requests.

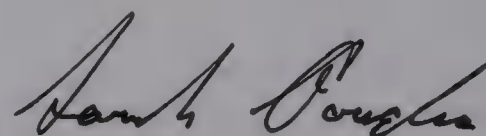
SFMOMA is not proposing that Send Me replace an in-person experience of the museum; it's more of a gateway drug. Still, the idea that a reproduction of an artwork can be sent and somehow simulate a meaningful art experience at the drop of a keyword is discomfiting. In our world of customization and disembodied commerce, Send Me seems like an Amazon "1-click" buy for the museum world.

Rabinow, by contrast, proposes that you enter an actual museum in a special mode of receptiveness. This is not to say there aren't keywords or preconceptions floating around in your head, or that art in a museum will not in some manner address them. But if you make yourself available to it, as Walter Pater famously wrote, art "comes to you proposing frankly to give nothing but the highest quality to your moments as they pass."

For more on the subject, I highly recommend Michael Findlay's new book, *Seeing Slowly: Looking at Modern Art*, published in September by Prestel. A longtime director at New York's Acquavella Galleries and, before that, the longtime head of Christie's department of Impressionist and modern art, Findlay is a veteran of the most specialized art speak and practical matters of history, condition, provenance—the works. Nevertheless, he believes that an appreciation of great art does not depend on knowledge of context and, in some cases, can actually be hindered by it. (His *bête noire* is wall labels.) Anyone is capable of seeing art, but Findlay insists that, to do so most fully, you must commune with the real thing. At one point in the book, he poses a question: "Does viewing an artwork on social media make us want to go to the museum to see the real thing, or is it a new 'lite' way of engaging with everything visual?" He leaves the query unanswered because the jury, it seems, is still out.

Findlay writes of his 50 years in the art business among collectors, clients, and friends, and he credits collectors (along with curators and artists) with bringing him to thousands of artworks in museums, private collections, and galleries. "This ongoing daily pleasure," he writes, "has been, and continues to be, my education." I am going to hazard a guess that you will find some of those same incidental educators in this issue's installment of our annual *ARTnews* "Top 200 Collectors" list, now in its 28th year.

And I hope you will enjoy reading the profiles of two collectors who are bringing their holdings to the world at large, both of them with a very particular purpose. As of September, a portion of Jochen Zeitz's collection is on view at the new Zeitz Museum of Contemporary Art Africa in Cape Town, South Africa, now positioned as Africa's first major museum of contemporary art and an institution that aims to let the continent tell its own story. Then there is Maja Hoffmann, the Swiss collector whose LUMA Foundation is developing an experimental cultural center. To return to Rabinow's observation about the Menil Collection and the Dia Art Foundation: When considering his history with Hoffmann, curator Tom Eccles observes that LUMA has come together in a manner similar to Dia back in the '70s. "You start out with a very utopian idea," he says, "where everything's possible."



SARAH DOUGLAS, EDITOR-IN-CHIEF

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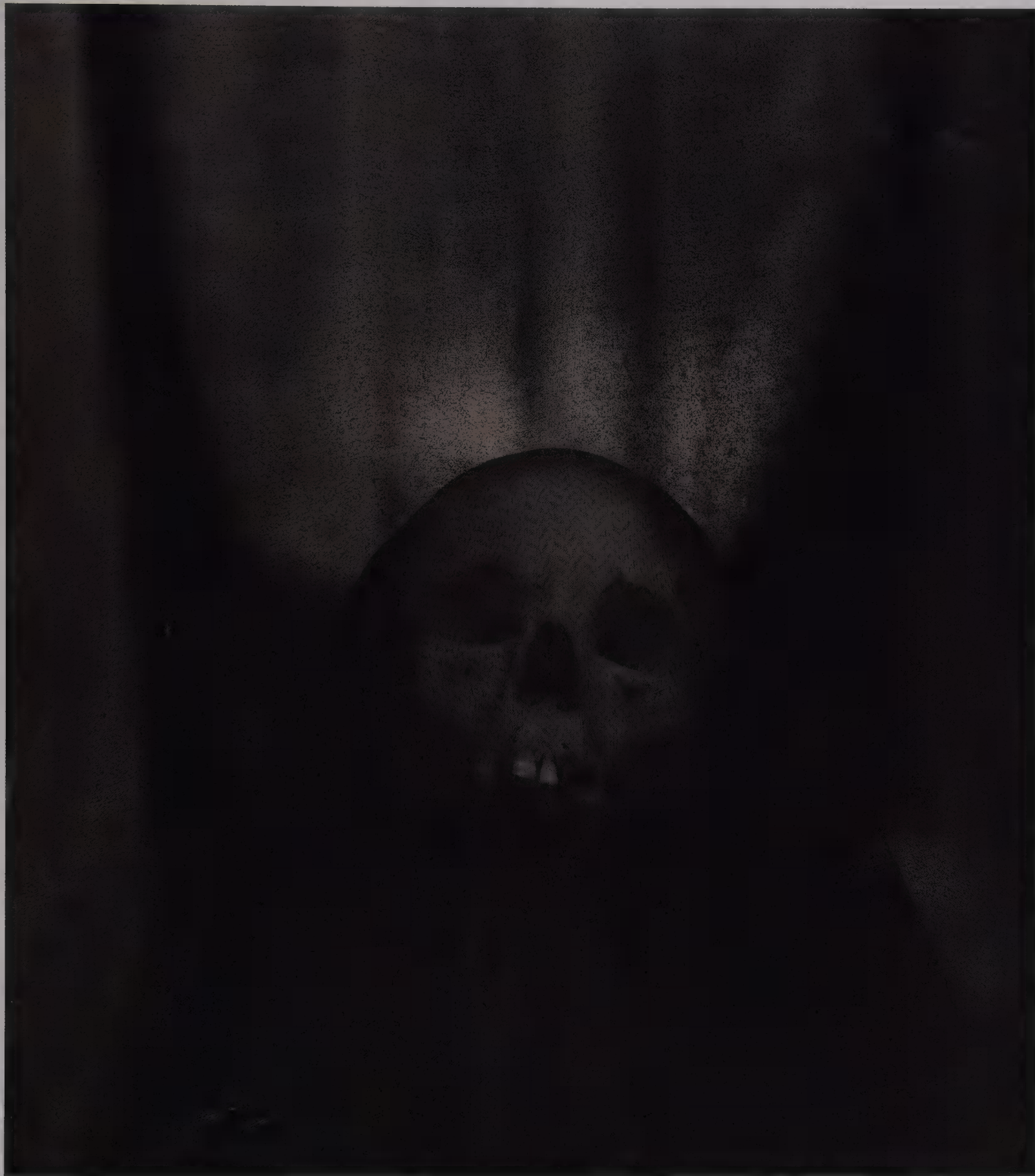
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Above: Doppelgänger #13-36, 2013-2014, pigment print, 26.5 x 24 inches



Jessica Morgan, left, and Rebecca Rabinow at Michael's in New York.

Jessica Morgan & Rebecca Rabinow

Since 2015 Jessica Morgan has served as director of the Dia Art Foundation, which was founded in New York in 1974 by Heiner Friedrich, Helen Winkler, and Philippa de Menil. Among its many early activities were commissions for permanent works including *The Lightning Field* (1977), a *Land Art* installation by Walter De Maria outside Quemado, New Mexico, and the 1983 inauguration of the Dan Flavin Art Institute in Bridgehampton, New York. Dia also maintains exhibition space in the Chelsea gallery district and in remote upstate New York at Dia:Beacon, a museum for minimal and postminimal art as well as contemporary commissions.

Rebecca Rabinow has served as director of the Menil Collection in Houston since 2016, when she left her role as a curator at the Metropolitan Museum of Art in New York. The Texas institution

grew out of epochal 20th-century collecting by John and Dominique de Menil, who acted as patrons of artists they nurtured from the 1940s through the 1990s. The Menil Collection has been housed since 1987 in a Renzo Piano-designed building that serves as the centerpiece on a campus that also includes the Rothko Chapel, the Cy Twombly Gallery, and a new Menil Drawing Institute, scheduled to open in 2018.

Because Philippa de Menil, the youngest of five children of John and Dominique, helped establish Dia, the two institutions have always had a kind of kinship. Morgan and Rabinow joined ARTnews for breakfast at Michael's in Midtown Manhattan to talk about the past, present, and future of two iconic enterprises conceived by collectors. For Morgan, fresh fruit and green tea; for Rabinow, the same, plus water with lots of lemon. —Andy Battaglia

Rebecca Rabinow: We both have institutions that are unique. I remember once getting a social-media post that was all about “come to X Museum, there’s something here for everyone!” And I thought, “No, sometimes it’s better if there’s *not*.” Not every museum should look the same and have the same way of presenting things. How boring would that be?

Jessica Morgan: That’s a point I was trying to raise recently with the people presenting at AMDA [the Art Museum Development Association conference in New York]. There’s a desire for a standard in the industry, but I feel we should be thinking of ways in which we can diverge and have different relationships with audiences, different relationships with artists, different relationships to display and approach.

Rabinow: There’s this desire for alphas to come out and set a model for everyone, but that doesn’t allow for quirkiness. One of my great pleasures since arriving in Houston has been discovering just how quirky the city is. We had an artist come visit and he said it reminded him of L.A. in the ’60s. There’s this can-do attitude, and it’s fairly inexpensive, with lots of artists, lots of good food, lots of space, and people just getting to do their thing. There’s a freedom there that I didn’t expect, and it’s great to see. You may feel this way upstate.

Morgan: Yes, though—and this goes back to my AMDA experience, where people were talking about their “communities”—what is *my* community? Is it upstate New York? Is it New Mexico? Is it Utah, Bridgehampton, Chelsea, SoHo? Dia doesn’t have one community. Beacon is important to us and is one of our largest constituencies, but even a lot of those visitors are coming from the city on the train. It’s complicated to say.

ARTnews: How much have the two of you interacted in the past?

Rabinow: We met a few months after I started at the Menil Collection. We’re totally different institutions, but there’s a shared history, threads that weave in and out.

Morgan: There’s a sort of Texan pull to Dia that, before working there, I was not conscious of. It’s a strong gravitational force within the institution. I have to admit that in the ten years I lived in the United States previously, I had never been to Texas, and now I’m there all the time. I go to Houston to see Helen Winkler Fosdick, one of our founders, and visit the Menil to understand and pull apart the history. I agree: we’re different institutions, but we share similarly particular, visionary founders. I feel that history is present still at Dia. I see Heiner Friedrich all the time. I see Helen frequently, and I have close relationships with artists’ widows or children or those responsible for maintaining estates. In some cases our connections are so deep with artists that we have an incredible responsibility to their legacy, as a holder of a particular vision that only we have the capacity to really unfold.

Rabinow: When I started working at the Menil Collection, someone gave me a little rubber bracelet that had the letters WWDD, which stands for “What Would Dominique Do?” The point was, if ever in doubt, I need to channel Dominique de Menil. Before I began the job, I went around to all the museums in New York to talk to directors to get their advice, and Colin Bailey, who had just started as the director of the Morgan Library & Museum, shocked me when he said, “You’re going to run an institution with a strong founding family—just like the Morgan.” I thought, “Just like *the Morgan*?!” You never really lose family—it can be 100 years out and you are still feeling it.

Morgan: In our case, I find it absolutely necessary to touch the pulse of someone like Heiner in particular or to hear from Helen about the thinking and the work that they put into Dia’s projects. At *The Lightning Field*, it’s extraordinary to think that your founders were actually out there, physically digging.

Rabinow: It’s the Menil’s 30th anniversary this year and I came to it full-circle because, the summer between college and graduate school, I volunteered when it had just opened. I was putting the archives into plastic sleeves, sitting in a closet basically and falling in love with letters between Max Ernst and René Magritte and Dominique and John de Menil. People always talk about the amazing legacy of John and Dominique coming from Paris to Houston, which in the late ’40s was a cow town and, with the advent of air conditioning and the energy industry, all of a sudden took off as a city.

ARTnews: What did you glean from your early experience working at the Menil?

Rabinow: I loved the contacts [between the artists and their collectors] and I loved the deep looking. The Menil is a group of buildings and parks and green spaces within a residential neighborhood. Everything responds to these 100-year-old bungalows and the way that the foliage and canopies are higher than the buildings—the scale of it is residential, and the idea behind it is: regardless of your financial ability, whether you have one dollar in your pocket or one million, you deserve to live with art. Everyone is welcome. We don’t charge for the parks or the museums. Everyone deserves to have art as part of their lives—that permeated me, and I believe that to my core.

ARTnews: Jessica, you came to Dia by way of London’s Tate Modern and, before that, a few museums in America. What most prepared you for your current role?

Morgan: I was in New York a lot because my first husband was based here. In 1991, when I first arrived, there were very few places to see contemporary art of Dia’s sort. So the Dia Center for the Arts [as its exhibition space on West 22nd Street was known from 1987 to 2004] made a huge impression on me, with the journey to get there through the wilderness of Chelsea. At that time you would only see snatches of the collection, so it was really with

Beacon's opening that I realized that Dia was a collecting institution beyond *The New York Earth Room* and *The Broken Kilometer* [both by Walter De Maria] and all the seminal sites. I remember going up the stairs to the *Earth Room* thinking somebody would tell me I wasn't allowed in. It felt so extraordinary to go to this place, and I was totally fascinated by the people who worked there. They were reading! It was incredible.

ARTnews: When you started at Dia, you jettisoned some preexisting development plans for new exhibition space in Chelsea. In an era when a lot of museums are racing to build, why did you go in that direction?

Morgan: There were two lines of thought to that. One was that Dia had never built a new building, so why suddenly start? We're in a city where we're surrounded by fantastic industrial buildings, and one of the great pioneering moves of Heiner Friedrich was to come to lower Manhattan and realize that there were incredible spaces for showing art. I had no desire to depart from that history, and we happened to have three buildings in Chelsea, so the idea of not using them seemed illogical to me. Besides that, during my 25 years working in institutions, I have witnessed with new buildings what has often been a weight toward failure rather than success. The whole idea of creating good space for art is complicated and is often so utterly misunderstood. I feel that most of the time people get it wrong and you end up with a space that is either somehow proportionally incorrect or in conflict with the art that you're showing. At Menil and Dia spaces, you have a real sense of concentration. You're not confused or distracted. There's a sense when you enter a space that you know exactly what that space is asking you to do, which is to concentrate on the work being presented.

Rabinow: That's a similarity we share. Things are allowed to breathe. There's always lots of space. There's not a lot of didacticism on the walls to distract you. Every aspect of the Menil prepares the visitor to look. You traverse a landscape, walk into a lobby, walk down corridors, and then the light changes and you're in. Most people are not even aware of the decompression that happens along the way, but by the time you get to look at art, you know why you're there.

ARTnews: Is it true that the air conditioning for the building is housed elsewhere to allow for quietude?

Rabinow: It's true—so you don't get that hum or rumble.

ARTnews: How has it been for you moving from a large encyclopedic institution in New York to a more specific and idiosyncratic museum in Houston?

Rabinow: I loved working at the Met. But when I travel around the world and think about the kind of museums I enjoy the most, it's ones that have an individual vision. The Menil is about as pure as a museum can be. Because we never charge admission, we have an obligation to program in a way that very few institutions can.

There doesn't have to be a show that brings people in. Financially, it makes no difference if one person comes or 30,000. We can take more risks, and that's a huge liberty.

Morgan: That's how it was with the Dia Center in Chelsea. If I saw another person there, it was an unusual day—and yet we all revere that history. What you've just said is so important, and it's something we share: neither of our institutions nor our boards think about an exhibition program according to popularity, which is such a privilege. It shouldn't be. One can easily say that any institution can turn around and follow the same path, but it's difficult to get off a treadmill once it's [started going] faster and faster and faster.

Rabinow: One of the matrices used to judge success for museums is attendance and what is raised at the gate. If you're thinking about what is wrong with museums today, start there.

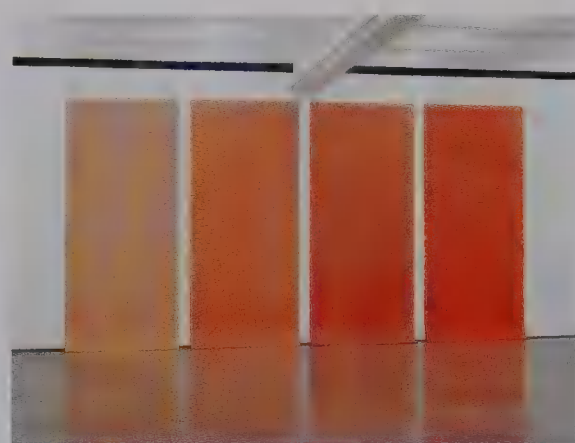
Morgan: It has to do with the economy of institutions as they grow, this gradual acceleration where the success of one exhibition leads to the desire for another that results in a fixation on at least one if not two exhibitions of that sort every year, and ultimately everything is judged on such a scale. I experienced that at Tate. You could do a show that you knew was a fantastic exhibition on so many levels—the catalogue, the research, significance in terms of introduction—but at the end of the day, in the back of your mind, even if you want to disregard it, the numbers are still so prevalent as a driving factor. It's an evil that we've all created.

ARTnews: Given the license you both have, how do you balance being a steward for your institutional heritage and also steering toward the future? Jessica, some of your recent work has involved adding to the collection.

Morgan: When I arrived, we had fewer than 40 artists in the collection. And for 15 or 20 artists, we have entire retrospectives within the collection. So the idea of adding artists is a huge responsibility but also an opportunity, because it means we are putting them in a position where they're understood in relation to big figures. I think there's always been a slight misunderstanding around the artists who are part of Dia's collection. They were many of the seminal figures during [the '60s and '70s], but they were also artists who had been shown at Heiner's galleries as opposed to Konrad Fischer's. There was a certain happenstance to it that was not the result of a pedagogical or philosophical position necessarily.

ARTnews: How have you tried to add to that history?

Morgan: That moment in time was complex. It's really going back and looking at who are the figures we would like to bring in. Many of them are women, who were not part of the original canon that we supported. We have this incredible strength in German art because of Heiner, but what else was happening in



Europe? And who are other artists who were close back then that we can pull together again? The pleasure it brings me is that we're actually repositioning people to where I think they should be, elevating them and also drawing out correspondences that for multiple reasons have been lost over time.

ARTnews: How does the historical pull of Dia figure in the more contemporary work you do?

Morgan: Contemporary commissions remain vital to who we are. It's important that they are by figures who are not necessarily being supported otherwise. We don't need to replicate what's happening at a commercial gallery or the institutions that now do a great job of showing contemporary art. Walter De Maria decided not to show in galleries at a certain point, and it was really only because of Dia and collectors like Robert Scull that he was able to work in the way he did. It was the same with Michael Heizer. There are artists today who are trying to produce work that is totally uncommercial, not necessarily out of a desire to be out of the market but simply because the work is not practical in the gallery system. It's our job to think about who those artists are and what we can do with them—how we can encourage them to go visit *Spiral Jetty* and *The Lightning Field* and think about what happened there. Not that they have to make Land Art, but just to think about the ambition, the process, and the fact that many of these projects took years to complete. It's increasingly hard to imagine—because of the distraction that every artist experiences now, and the demands on them—that someone would step away, like so many of our artists did, and say, "I'm not

going to participate in that cycle of production—I'm going to focus on one or two projects that are incredibly important to me." That's the real challenge we face.

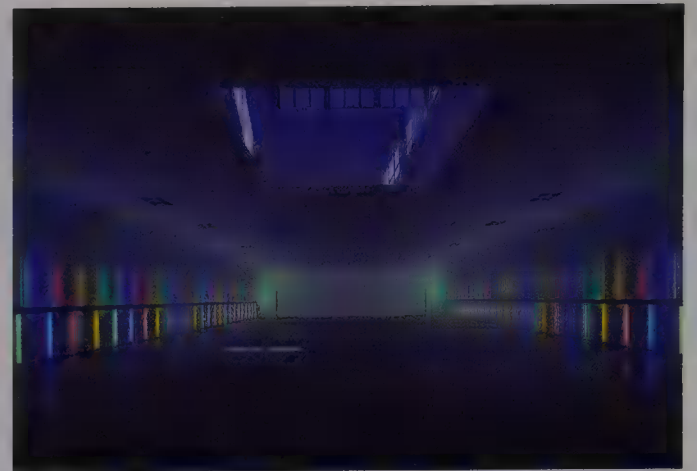
ARTnews: Rebecca, how does the new Drawing Institute figure into the Menil heritage?

Rabinow: The Drawing Institute was a concept inaugurated in 2008 with Bernice Rose's show "How Artists Draw: Toward the Menil Drawing Institute and Study Center." To me, it perfectly dovetails with the mission. There's no culture that I know of globally where drawing is not innate. All you need is a stick and some dirt, and it's something that people in every creative field engage in. There's something intimate about a drawing and the way an artist can communicate to a visitor, and that very much speaks to some of the ideas behind the founding of the Menil.

ARTnews: What are some of the challenges you face in terms of fund-raising and drumming up action on your boards?

Morgan: In New York there are challenges around the fact that we tend not to do populist exhibitions. We tend not to do parties and events, and rarely even have openings—things that might attract a particular social component, which has become a large part of

CLOCKWISE FROM LEFT Walter De Maria, *The Lightning Field*, 1977, as photographed by John Clieff, 1979. At Dia:Beacon, Michelle Stuart, *Sayreville Strata Quartet*, 1976. Behind Dia:Beacon, Lawrence Weiner, *Cadmium & Mud & Titanium & Lead & Ferrous Oxide & so on...*, 1991.



fund-raising. We tend to provide more content and intellectual activities. However, the flipside of that, the advantage, is that once you find people who are attracted to the institution, you tend to find people who are deeply engaged. An advantage we have is that we are spread out and involve people from different parts of the world who wouldn't necessarily see themselves in a New York institution otherwise—because we're not merely a New York institution. It's exciting for them to think about a site in Kassel, Germany [*The Vertical Earth Kilometer* by Walter De Maria], or New Mexico [*The Lightning Field*]. And Dia is a concept as much as it is a series of different places. But of course it's challenging. I think of something Glenn Lowry [director of the Museum of Modern Art] said at the AMDA conference—he said, essentially, we're all on the verge of bankruptcy and we engage in high-level banking in order to survive.

ARTnews: How about at the Menil?

Rabinow: We're just finishing the first capital campaign we've ever undertaken. I have learned to ask for money in my sleep. I would say ten years ago there was a popular belief that the de Menils gave their fortune to the collection and, therefore, it must be rich and didn't need any help. Of course nothing could be further from the truth. There was an article in the *New York*

Times a few years ago about the fate of new foundations and museums that people have been creating, but it's very different to then make the transition to being a public institution. It's difficult for a lot of places, and a lot of them fail. One of the challenges is to shape it in the public perception. The Menil is a public charity—not a privately run museum—and it is dependent on the generosity of folks who love it. As part of this capital campaign, we're doing something we've never done before: we're going to have some permanent donor signage in our campus. We've come up with a design that is subtle, the opposite of the famous wall of shame, but it will be an important reminder that the institution was begun by John and Dominique de Menil and has thrived because of the other people who have loved it, have nothing to do with the family, and believe that art should be for everyone.

ARTnews: Where does conservation and maintenance of works fall on the difficulty scale for fund-raising? The costs of maintaining something like *The Lightning Field* must be high.

Morgan: The best way to get people to support *The Lightning Field* is to get them to visit. But I would say, in general, what I've experienced is that we have been successful in raising money for endowment, which as everyone would say is the hardest money to raise. It's about supporting the ethos of an institution.

Rabinow: It's the non-sexy fund-raising.

CLOCKWISE FROM TOP LEFT Dominique and John de Menil in Houston, October 1965. Dan Flavin, *untitled*, 1996, in Houston. Michael Heizer, *Isolated Mass/Circumflex* (#2), 1968/1978 in the lawn of the Menil Collection.

Morgan: Yes, and yet somehow I feel people understand that it's precisely that undergirding of stability that allows us to run very complicated sites. Most of them are free and, therefore, not income generating. And at *The Lightning Field*, the small fee to stay there overnight doesn't support all the operations.

ARTnews: You've got to cover enchilada costs for those pre-made dinners for overnight guests.

Morgan: Exactly. A huge amount of what we do is actually maintaining buildings and facilities. Dia:Beacon is a 300,000-square-foot facility that was an old industrial building not intended to be a space for showing art, so efforts to maintain the quality of that space are huge. That's the downside of using older buildings.

Rabinow: We just spent over a year restoring Barnett Newman's *Broken Obelisk*, which had been offered to the city of Houston by John de Menil in honor of Martin Luther King Jr. The city would not take it, so he decided to put it by the Rothko Chapel. A note to all future collectors: don't put steel sculptures in a reflecting pool. Those are not the best conditions for it. [Laughs] But hundreds of thousands of dollars and a year later, it's in good shape and back in place.

ARTnews: The de Menils and the founders of Dia collected with such an intense reverence and spiritual regard for art. How much of that culture of collecting remains, in your experience? Do you see it in the art world currently?

Rabinow: I see it occasionally, but it's not what I read about. What seems to be exciting in the papers are auction prices and that an entire graduating class of some art school has already signed up with galleries. It's a much more commercial art world than it was decades ago. The de Menils were friendly with a lot of artists, and when I read letters from them I don't get the sense of a gallery system working the way it does today.

Morgan: I can think of people who are passionate and engaged with supporting individual artists, which is important. For both of our institutions, beyond the fact that the founders were collecting, they saw themselves as philanthropists supporting artists who might otherwise not be able to produce the work they were doing. There are still those thinkers who support artists even against the expectation of receiving anything in return. But yes, it's a completely different environment.

Rabinow: Those people still exist, but I think one quality of those people is humility and the lack of a need for attention, so they may be off the radar.

Morgan: I do think in many ways that Europe is in a different position. Because of government funding, there's a different understanding of the relationship with supporting the arts and involving the arts within the community. Britain moved in another direction during the time that I was there, but

in Germany, where we have strong ties, there are still many collectors who have close relationships with artists and who see themselves in that role, where they are not interested in sales prices or a rising-star relationship in the media.

ARTnews: Is that most prevalent in Germany or in Europe in general?

Morgan: I would say Europe in general, but you can also draw a parallel with other parts of the world, like Latin America. The situation in Brazil, for instance, is completely fascinating because there's an incredibly rich art scene over multiple generations, and there's not only a pride but also a real sense of engagement with younger artists' practices and wanting to see artists go further even if they won't necessarily have a successful career outside of Brazil.

ARTnews: How do you feel about the future of institutions of the scale and scope that Dia and the Menil Collection represent? As certain museums and galleries swell in size, what are the prospects for institutions of your kind?

Rabinow: I remember reading a case study in the *Harvard Business Review* about how art institutions, when they're midsize, have the greatest tendency to fail, because everyone, including trustees, is expecting programming at the scale of the largest of institutions—but with the staff size and the budget of a smaller one. So it's midsize institutions that are most at risk. That said, speaking from the Menil, I have the rosiest of predictions for the future in part the people who care about it. It's important that there [be] different kinds of opportunities and spaces to support artists and share different kinds of work. There's a place for mammoth museums and there's a place for private collections, but there's also something special about having unique spaces.

Morgan: I don't worry about it at all. I think one of the things our institutions share is that we're clear about who we are. I have no doubt, when I wake up in the morning, what would be right or wrong for Dia programmatically, which is a rare situation to be in. On top of that, there is, in the culture generally, a shift toward a desire for experiences that are more unique, more personal, against the gradual consummation of our lives through technology. There is a desire for a different type of museum-going experience clearly not about shopping or just consuming our surroundings, which we can increasingly see in larger institutions. At Dia, most of our spaces require a journey, a pilgrimage to reach an environment that has a different quality to it. I think that will be more important to people rather than less.

Rabinow: Both of these institutions are welcoming to anyone who makes the effort to come to them, but there's not something for everyone. There is, however, something for someone who wants to be there. ■



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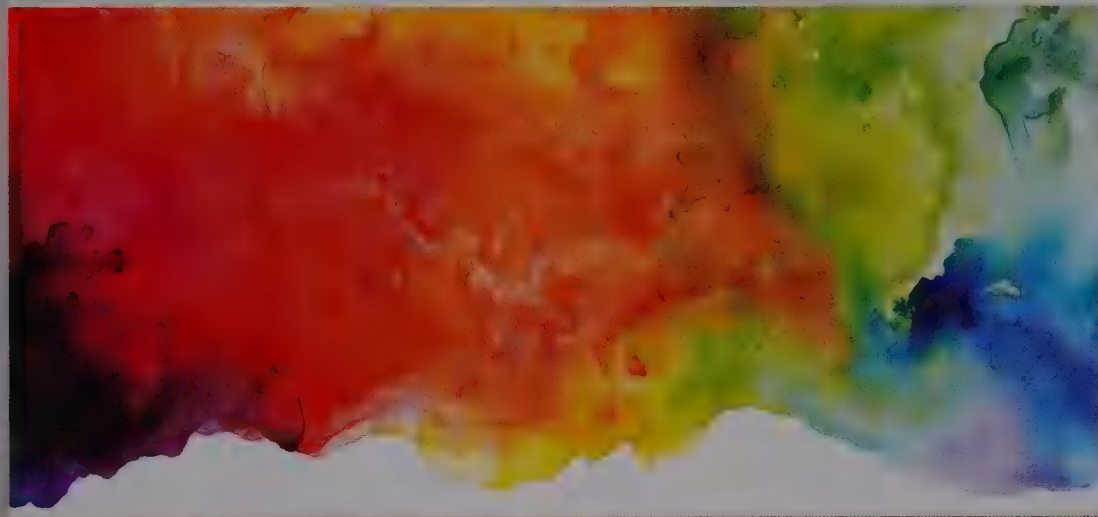
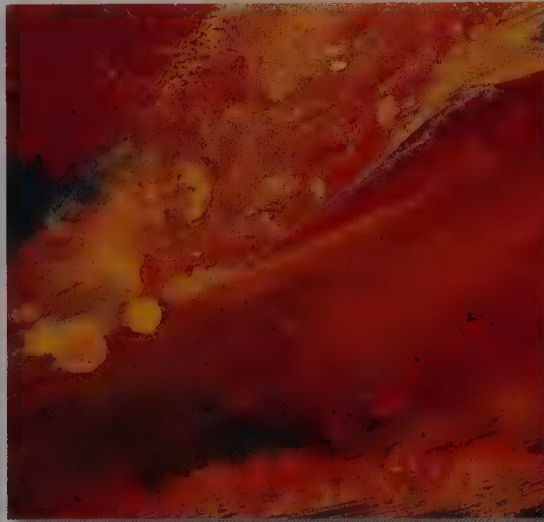
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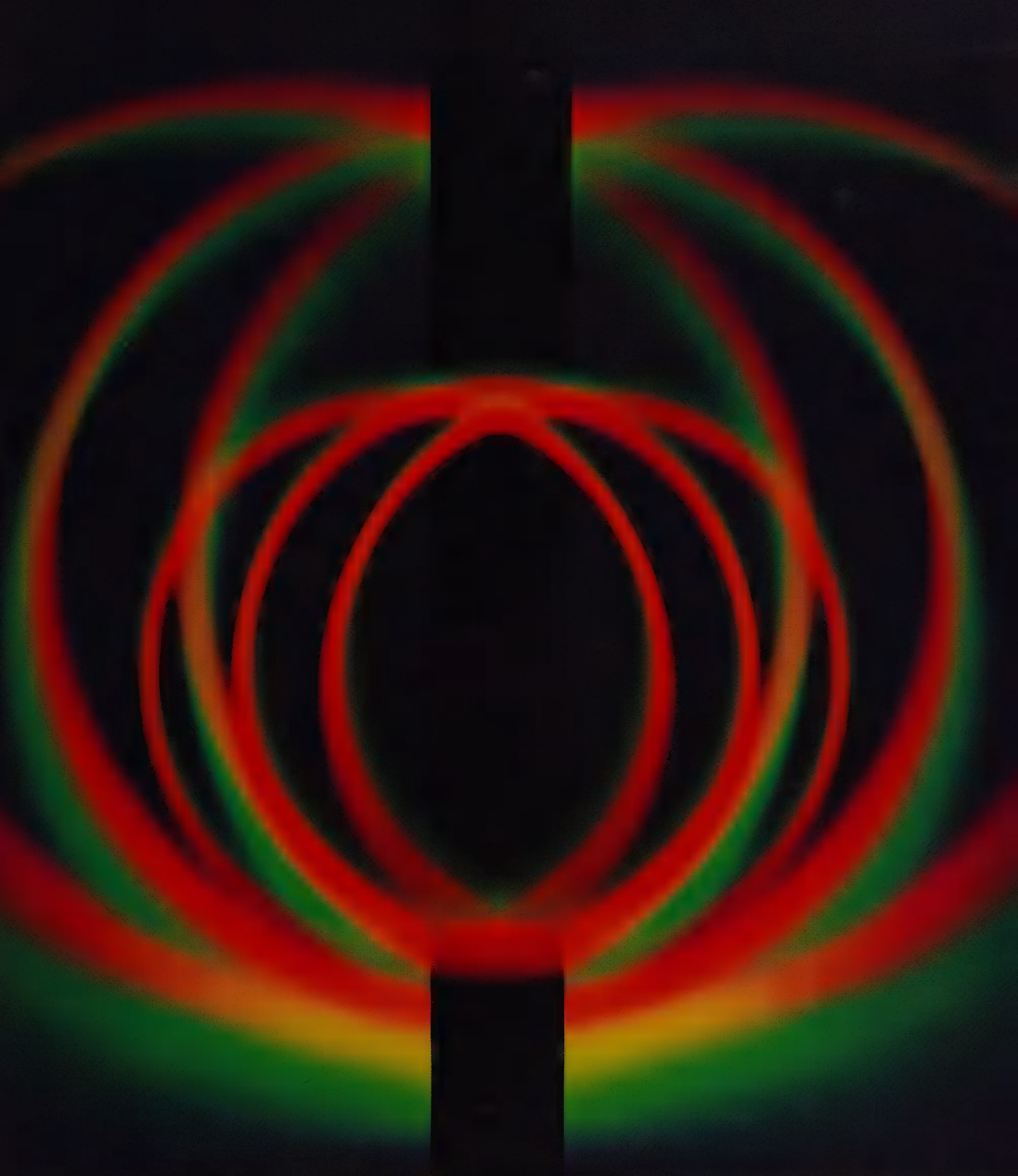
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TOP: The Weill Chateau group at the Honolulu Museum of Art
in 1954. Photo by Raymond Sato. BOTTOM: Portrait of the group
of American abstract artists collectively known as The Irascibles.
New York, NY, Nov. 24, 1950.

Additional support provided by Frances and Robert R. Bean; Nancy and Herb Conley; Priscilla and James
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Above: *The Sink*, 1974, oil on wood panel, 96 x 48"

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The *Pain* in Spain

BY BARBARA ROSE

Ironically, in this country, where the public appreciates great artists on a par with matadors and rock stars, there are few great collections of modern art

The distinctive character of the Spanish art market has its roots in the *autonomías*, the regional governments that exist because the Iberian peninsula was originally home to a number of independent kingdoms with different languages and cultures, the most powerful and wealthy of them being País Vasco, the northern Basque Country, and Catalonia, the rich heartland and industrial center, whose capital is Barcelona. Each *autonomía* supports its local artists by funding museums, exhibitions, purchases, and public art commissions, with party officials taking part in all decisions. Currently, the *autonomía* that has succeeded in exporting artists abroad is the Islas Baleares, or Balearic Islands, off the coast of Barcelona, which include Majorca and Ibiza; the government helps native artists, such as

Bernardí Roig, Jaume Plensa, and Miquel Barceló, by supporting their exhibitions at home and abroad.

As is often the case in Latin countries, politics decides everything. And this is especially true of the Spanish art market. Patronage is liberally dispensed to political allies, and personal relationships determine whose work is promoted abroad and purchased at home. Private collections are rare because art sales are highly taxed (now around 10 percent but at one point, as high as 21 percent) whenever the government becomes desperate. Moreover, only a handful of Spaniards—chiefly heirs to great wealth or corporate leaders—can afford to buy art. This is ironic, because the Spanish public is especially appreciative of the visual arts, considering great artists on a par with matadors and sports and rock stars. It is incongruous

too that the nation has so few important collections of modern art because Spanish artists—Pablo Picasso, Juan Gris, Joan Miró, and Salvador Dalí—founded modern art, but they worked mostly in Paris since Spain was inhospitable to modernism.

For a brief moment, it appeared that Spain might emerge as a major art center. The government spent millions trying to stimulate the creation and collecting of art during the halcyon years of *la movida*, the cultural boom of the '80s that followed years of dictatorial repression under Francisco Franco (who died in 1975), when the economy greatly expanded with funds from the European Community and property values and construction soared. In 1982, ARCO, the annual art fair intended to rival the FIAC in Paris, was founded in Madrid and paid for by the government. Collectors, curators, and critics were flown in at great expense to see the exciting new art being exhibited in Spanish galleries alongside the stands of the most prestigious international dealers.

I remember the excitement of the first ARCO fair, at which I was struck by the originality of a large painting on brown paper by an artist I'd never heard of named Barceló. The price was \$600, which I didn't have, so I encouraged my dealer friends Lucio Amelio and Fernando Vijande to buy it. They ended up fighting over the work, but Lucio, being from Naples, was faster with his wallet than Fernando, who was a Spanish caballero. Vijande, who was half Belgian and half Catalan, had just opened his gallery in a renovated garage in the heart of Madrid. He began his career in 1970 when he organized an exhibition there with the title "Eros and the Current Art in Spain." More than a hundred artists attended. Franco's police closed the show and Vijande was arrested. Many intellectuals and artists participated in his trial, and the judgment, unheard-of at the time, established a difference between eroticism and pornography. In 1971 he showed video artist Antoni Muntadas. The gallery launched other leading artists, among them Zush, Guillermo Pérez Villalta, Jordi Teixidor, Luis Gordillo, Miguel Ángel Campano, Chema Cobo, José María Sicilia, Juan Muñoz and his wife, Cristina Iglesias, Miquel Navarro, Susana Solano, Juan Bordes, and Dario Villalba. Vijande's artists became internationally known and stars of the Spanish art scene. The dealer died in 1986, and the gallery, which was a hangout for the emerging avant-garde, subsequently went bankrupt.

After owners of the older established galleries such as Juana Mordo and Gamarra y Garrigues that catered to the wealthy establishment retired or died, young people with money preferred to purchase abroad. Buyers for new art were the foundations established by banks, pension funds, and insurance companies like La Caixa, Telefonica, and Banco Santander, which have their own collections. Museums, funded by the *autonomías* or, in the case of the national museum, Madrid's Museo Nacional Centro de Arte Reina Sofía, have puny acquisition funds. In the last few years, leading galleries like those of Soledad Lorenzo and Salvador Díaz closed their doors. This year, Lorenzo, in an extraordinary act of generosity, donated her personal collection to the Reina Sofía, greatly enhancing

OPPOSITE Centro Botín, designed by Renzo Piano, opened in Santander this past June. RIGHT Paloma Botín with Juan Uslé in front of *Soñé que revelabas. El Invitado*, 2004, which was on display in 2014 at Kunstmuseum.

its holdings with works by historic Spanish artists such as Antoni Tàpies and Pablo Palazuelo; among her gifts were pieces by the highly esteemed Spanish painter Juan Uslé, whom she had introduced. At this time, Uslé has no Spanish representation; he has lived primarily in New York with his wife, painter Victoria Civera, for decades. Outside of Barceló and Plensa, who shows in New York with Galerie Lelong and in Chicago with Richard Gray, Uslé is the one Spanish artist who has emerged as an important figure on the international scene, represented in the United States by Cheim and Read gallery. His works are collected by Spanish foundations, especially the new Centro Botín of the Banco Santander, which is headquartered in his native Santander.

Gallerist Helga de Alvear started buying important Spanish artists early on and today owns more than 2,500 pieces by Spanish and international artists, mainly avant-garde works by German, Italian, American, and English figures who show at international art fairs. Her collection also includes works by Spaniards Campano, Daniel Canogar, Joan Fontcuberta, Ferran García Sevilla, Eva Lootz, Solano, and Dario Urzay, among many others. The de Alvear collection is a private foundation that will probably stay in Spain.

In the end, art collecting has devolved into the hands of a few wealthy collectors and Spanish corporations, which are legally obligated to spend a percentage of their funds on "social projects," including art collections and exhibitions. The same artists' names are found over and over in these collections. The Catalan savings bank La Caixa, which has outstanding corporate holdings, recently agreed to show its extensive La Caixa Banking Foundation collection at the Museum of Contemporary Art of Barcelona.



So why is this? Why are there so few collectors in Spain, especially of Spanish art, given that the country has produced numerous international art stars? For one thing, major money goes to buildings, not their contents: buildings are big, public, and showy. Impressed by the success of Frank Gehry's Guggenheim Bilbao, other museums have hired starchitects, whose astronomical fees and costs leave nothing for acquiring artworks to exhibit. A flurry of regional museums produced gleaming newly built structures, like the "city of culture" complex on the outskirts of Santiago de Compostela in Galicia designed by a group of architects led by Peter Eisenman; the project gobbled up all available government euros and opened in 2011 still only half-built. But the scandal of government money disappearing into building contracts

is easily matched by the decades of inflated prices paid for public sculpture, presumably symbolizing local modernity and culture.

The banks do better with their building projects than do the municipal and state museums. The Caixa Forum on the Paseo del Prado in Madrid, completed in 2007, is a beautiful example of museum architecture by the Swiss firm Herzog and de Meuron. And this past June, the long-awaited Centro Botín, designed by Renzo Piano, opened in Santander on the coastal city's waterfront, framing spectacular views of the bay and including 27,000 square feet of exhibition space. Curiously, the opening exhibition focuses not on a contemporary Spanish artist, but on the German Carsten Höller, a darling of the international art fair crowd, and the second show will be devoted to New York-based, African-born artist Julie Mehretu.

It almost seems that the way to be a successful artist in Spain is to leave. Today, many leading Spanish artists live not in Madrid or Barcelona but in London, Paris, Amsterdam, and New York. There are many reasons Spain is a backwater for collecting contemporary art. Major Spanish fortunes tend to come from inheritance, often from banking and business families that flourished under Franco. Professionals are not paid well enough to collect historically important Spanish art. A Spanish property bubble commencing in 1983 created some speculation, but it crashed in 2008 and the market fizzled. The black money that had fueled the international contemporary-art market fled Spain during the governmental and administrative housecleaning that jailed numerous Spanish politicians following the real estate crisis.

Meanwhile, museums and exhibition centers encourage politically correct conceptual art, new media, and performance, which are inexpensive to produce but not long-lasting. In its great leap forward, the Spanish art world—museums, institutions,



ABOVE Miquel Barceló, *L'Amour fou*, 1984.

galleries, and artists—hoped to get ahead of everyone else by rejecting painting and sculpture as conventional and old-fashioned. The result of trying to leapfrog yesterday's avant-garde has caused artists to make what is essentially uncollectible—performance, video, and installations—the dernier cri of the ever-elusive cutting edge. And they are sustained in their uncollectible activities by grants and prizes, with the result that they do not need to sell to survive.

To stimulate private collecting, a program designed to exhibit leading collections was recently initiated in Madrid at the Centro Palacio de Cibeles, the old post office, in the heart of the city. Thus far, the holdings of Alicia Koplowitz, Plácido Arango, and Juan Abelló have given the public an idea of what Spanish collectors buy. These investors are extremely private, socializing primarily among themselves. You do not see them bidding at auction houses, and they tend to acquire blue-chip classics, which does not stimulate the market for contemporary Spanish art.

Could things be different? Yes, but that would require the political will to change them. There are no artists' districts in Spanish cities, but it would not be difficult to create low-rent zones where artists could work and live, even if later they become more lucrative real estate ventures. For 30 years the cheap rents in SoHo enabled the New York avant-garde to thrive. And Berlin, for its part, has been inviting foreign artists to live and work there through a system of fellowships that bring talent to encourage local arts and markets. The most important stimulus to collecting, however, is the so-called *ley del mecenazgo*, the law permitting private patrons to deduct contributions to museums from their taxes, which no Spanish government has been courageous enough to pass. Until the nation straightens out its political system and takes power from politicians who know little or nothing about art, there is not much to hope for in terms of expanding Spanish art collecting. ■



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– Guelda Voien, Observer

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A DIFFERENT



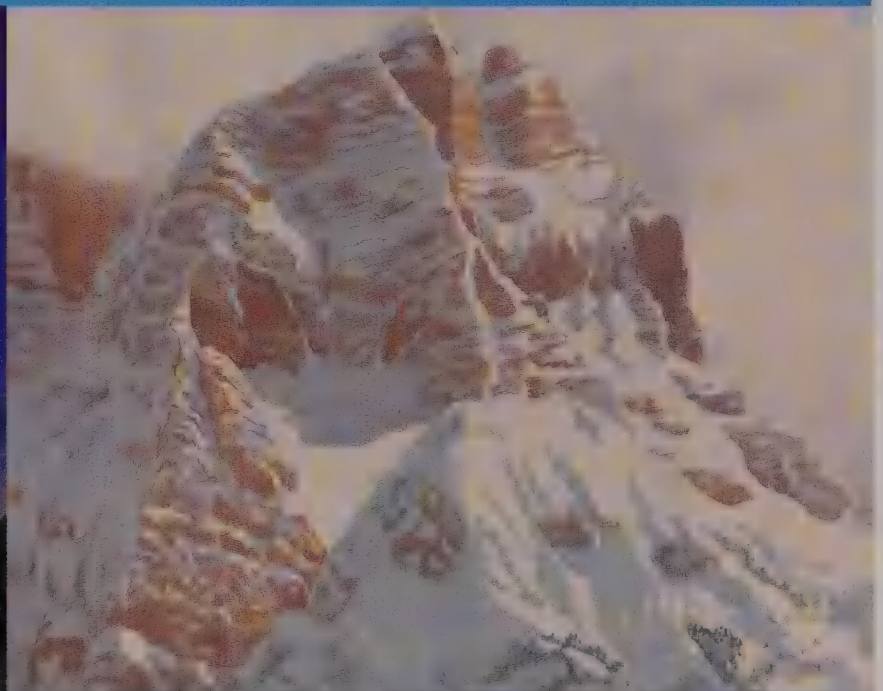
Henri Laurens, *Femme Nue Allongée*, 1937, gouache and pencil on cardboard, 4.49 x 12.01 in.

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Patricia Nix: American Baroque

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Patricia Nix, *The Magic Mountain*, 2005-2017. Mixed media. Courtesy of the artist.

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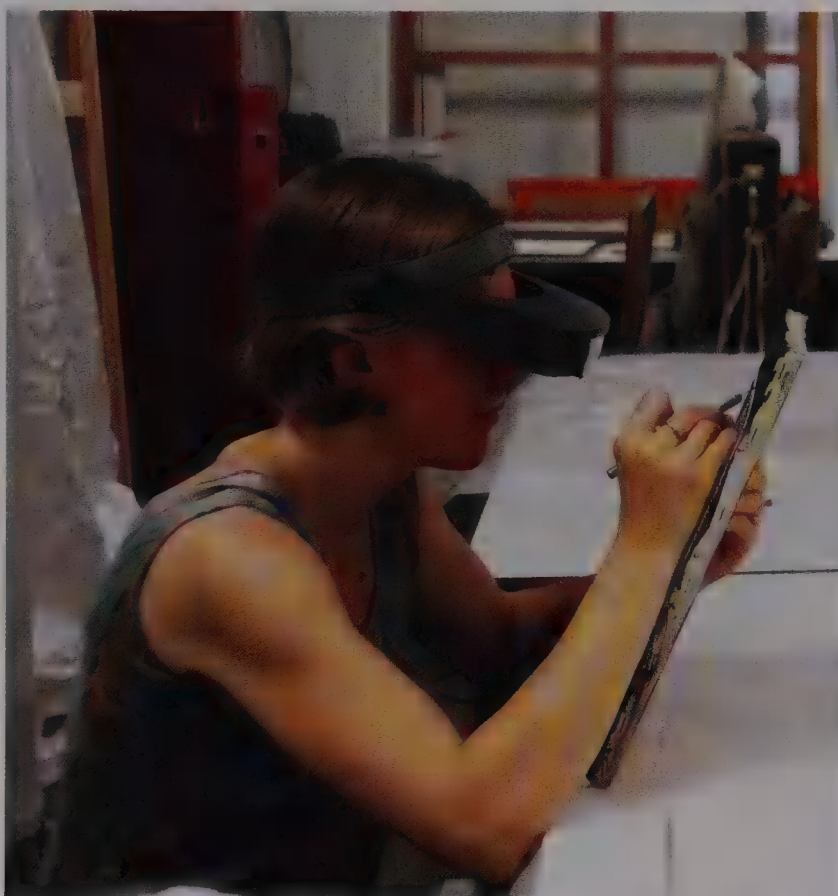
www.revealartfair.com | discover@revealartfair.com

Habitat Art Services

BY KATHERINE McMAHON

Anyone who visits a museum or gallery on install days can attest to the mass of crates and many multipurpose professionals ushering artworks into place. And that doesn't even begin to consider the labor involved behind the scenes, before the art arrives. With a sense of craft and care comparable to that of the artists

whose work they tend, art-service professionals play a crucial role in making sure artworks get where they need to go, in preserved condition and suited to be seen in the proper light. For this installment of Habitat, *ARTnews* visited art services in and around New York City to see how paintings get framed, sculptures get forged, and more.



REVEALING THE UNVARNISHED TRUTH

A conservator wearing spectacle magnifiers removes accretions from the surface of a painting; another peers through a microscope at a 16th-century painting by Marcello Venusti that was also examined under UV light to identify any earlier restorations or signs of varnish. Suyeon Kim, the conservator at the microscope, is cofounder of the Fine Art Conservation Group in New York, which specializes in the care and repair of art in different mediums. She estimates that 60 percent of her clients are galleries and 35 percent are collectors—the last 5 percent being people who bring in belongings with sentimental value.





BUGLESS BOXES

When art is involved, a crate is much more than an arrangement of wood planks. The ones here, under construction at Crozier Fine Arts, come with a stamp marking them as ISPM 15-compliant, which stands for International Standards for Phytosanitary Measures. This standard, in plainer language, assures that there is no risk of insects that could damage the goods. A self-described “art logistics” company, Crozier opened up shop in New York in 1976. Decades later, artworks are constantly crisscrossing the globe: Crozier made more than 2,000 custom crates last year and plans to exceed that number in 2017.



A (VERY) PRIVATE VIEW

The storage unit at Uovo for the New York gallery Artioli Findlay functions as a holding bay as well as a quasi-gallery space where works can be discreetly shown to potential buyers. As a collector himself, Steven Guttman recognized the need for a one-stop shop and established Uovo in 2014.

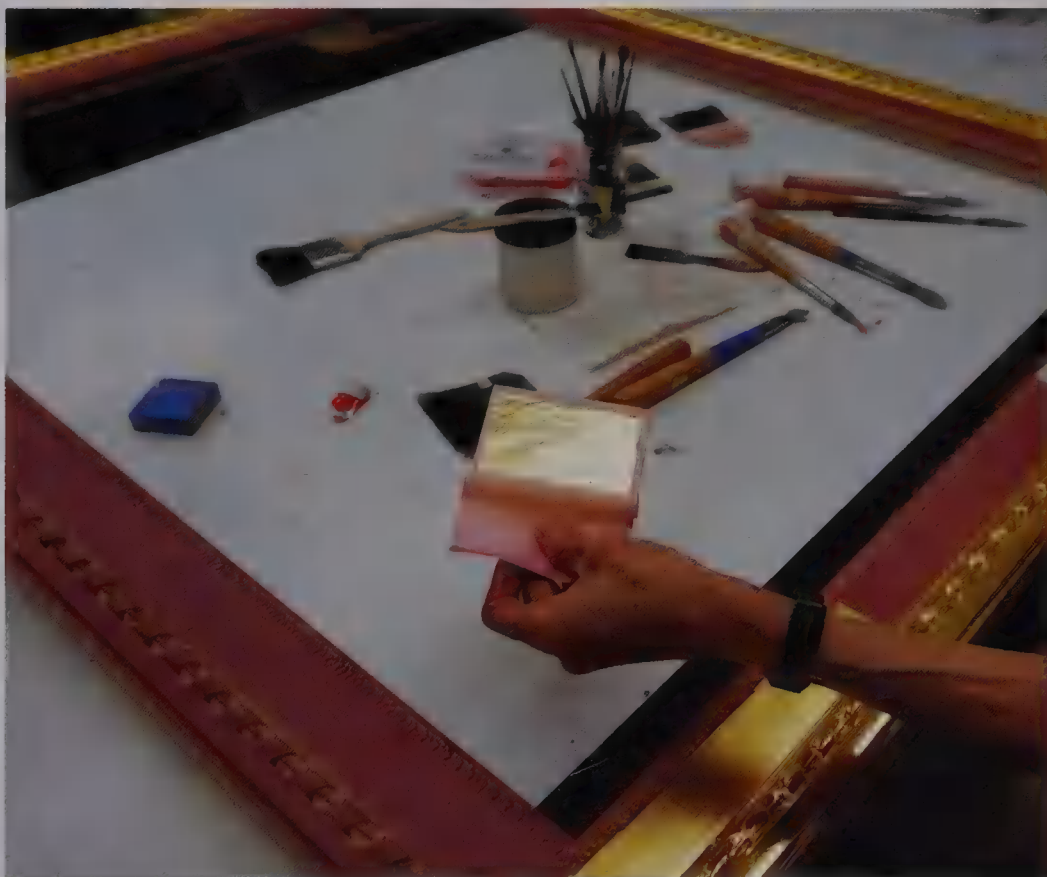
Named for the Italian word for “egg”—a delicate object requiring gentle care—Uovo specializes in storage and transportation services, with 500,000 square feet of space at three locations in New York City as well as in upstate New York. Its flagship space in Long Island City, Queens, plays home to nearly 500 storage spaces, six viewing rooms, and a café with iced coffee on tap.





IN THE FRAME

At Bark Frameworks, veteran gilder Yelena Budylin inspects a custom frame and, in a room reserved for the practice, a worker demonstrates a centuries-old gilding technique by applying one thin gold sheet at a time. Jared Bark started his company in 1969 as a one-man operation in a SoHo loft. He made frames for friends while working as an artist as well in the burgeoning downtown scene. Today, the company occupies a 27,000-square-foot facility in Long Island City, with 42 workers enlisted in an employee stock-ownership plan. They make approximately 5,000 frames per year, for museums and many of New York's biggest galleries.





FORGING AHEAD

At left, a pattern from *Eyes on the Street*, a sculpture by Marie Khouri and Charlotte Wall, is in the process of being sand-molded. At top right, a fabricator welds a large-scale sculpture in aluminum. And, below, a finisher works on texture in bronze for Patricia von Musulin's *Gloria @ 17*. All of this is happening at

Polich Tallix, a fabricator in the Hudson River Valley that, since opening in 1968, has helped realize work by artists including Jeff Koons, Matthew Barney, Louise Bourgeois, Frank Benson, Ursula von Rydingsvard, and Charles Ray. (The foundry also makes the Oscar statuettes for the Academy Awards.)

ON THE MOVE

Here, moving professionals transfer artworks belonging to collectors and institutions from a Maquette Fine Art Services location in Tribeca to another one in Long Island City, where they will be received into storage. Maquette, a multiservice operation that provides transport, packing, storage, shipping, and assistance with installation, has a fine pedigree, having been founded in 2011 by a head preparator for Pace/MacGill Gallery and a lead art handler for Paul Sipos, a 1970s-era art-handling pioneer who counted composer Philip Glass and critic Jerry Saltz among his early employees.



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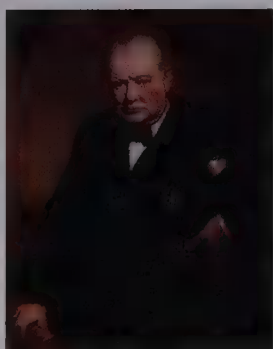
Norman Newman | 212-338-2524 | norman.newman@hubinternational.com

Marilyn Brown | 212-338-2534 | marilyn.brown@hubinternational.com



A MAN FOR ALL SEASONS THE ART OF WINSTON CHURCHILL

SATURDAY, DECEMBER 2, 2017 THROUGH SUNDAY, JANUARY 14, 2018



Winston Churchill, the great wartime leader and prime minister of Britain, was 40 when he began to paint. This intensely personal exhibition includes 28 of his paintings along with rarely seen photos, film clips, artistic portraits and historic memorabilia.

Frank O. Salisbury (British 1874-1962), "Blood Sweat, and Tears," 1943. Oil on canvas, 49 x 39 in. (Frame: 61 x 53 in.)
Collection: David & Jillian Gilmour © Estate Salisbury

Winston S. Churchill (1874-1965), "Distant View of Èze," 1930 (detail). Oil on canvas, 20 x 30 in. (50.8 x 76.2 cm.)
Coombs No 209. Collection the family of the late Julian Sandys.



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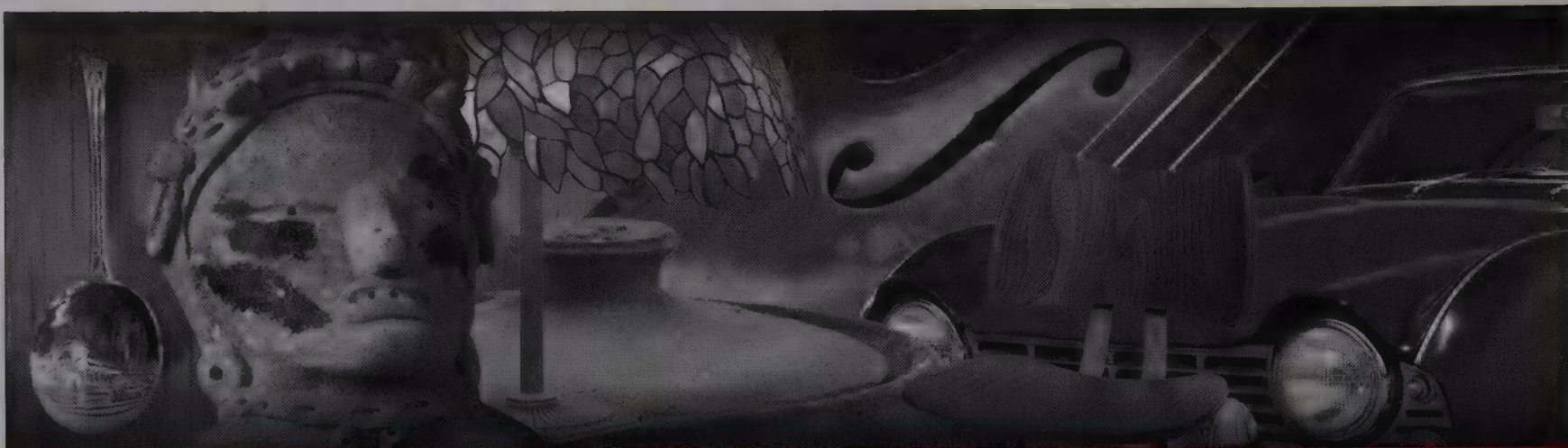
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Jane Filer



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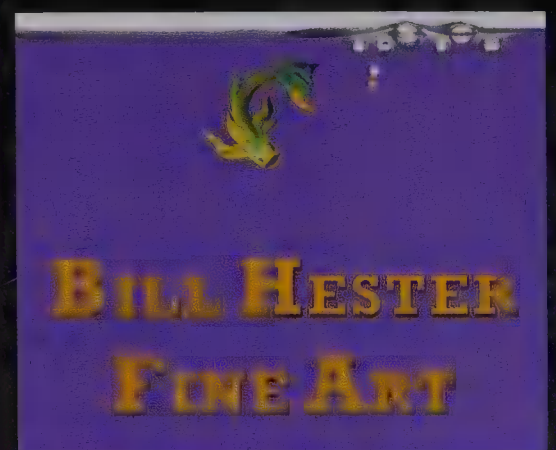
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The ARTNEWS TOP 200 Collectors



Art collectors at the uppermost echelons can be a secretive coterie. In an age when some are throwing open doors to gleaming new private museums and revealing their holdings with great fanfare, there are others whose names will never appear on a list like this—because they want no one outside their inner circle to know of their exploits.

That is why it was so striking when Yusaku Maezawa posted on Instagram about the Jean-Michel Basquiat painting he purchased for \$110 million at Sotheby's in May. He did not, like many others have in the past, whisper about it to fellow collectors who then passed it down to the chattering classes. He did not grant a news-making exclusive about it to the *New York Times* or the *Wall Street Journal*. He revealed it—just like that—to anyone who might have been looking at one of the world's most popular social-media platforms.

In that spirit, for the 28th edition of the *ARTnews* "Top 200 Collectors" list, we asked the connoisseurs in our survey—some of

them veterans and others new to the enterprise—to tell us a bit about themselves. What are some of the pieces they have acquired over the past year? Who inspired them to start collecting? Was there ever an artwork that got away? The answers we received are grand.

In the past year, in addition to a six-panel canvas by David Hockney (*Woldgate Woods, 24, 25, and 26 October 2006*, dated 2006), David Geffen acquired four pieces by midcareer painter Marc Grotjahn. The *New York Times* recently reported that Geffen owns six

CLOCKWISE FROM TOP LEFT Robert Rauschenberg, *Lufting*, 1998, in the collection of Michael C. Forman and Jennifer Rice; Anne Imhof, *Untitled*, 2017, in the Vanhaerents collection; Anicka Yi, *The Flavor Genome*, 2016, in the collection of Julia Stoschek; Joan Miró, *Femme dans la nuit*, 1940, in the Margulies collection; Henry Taylor, *Thelma Hudgins at her vacation home in the 'Lionel Hamptons'*, 2014, in the Salamé collection; Lari Pittman, *How Sweet the Day After This and That*, 1988, in the Strauss collection.

TO BREAK THE RULES,
YOU MUST FIRST MASTER
THEM.

THE VALLEE DE Joux. FOR MILLENNIA A HARSH,
UNYIELDING ENVIRONMENT. AND SINCE 1875, THE
HOME OF AUDEMARS PIGUET. IN THE VILLAGE OF
LE BRASSUS, THE EARLY WATCHMAKERS WERE
SHAPED HERE. IN AWE OF THE FORCE OF NATURE,
YET DRIVEN TO MASTER ITS MYSTERIES THROUGH
THE COMPLEX MECHANICS OF THEIR CRAFT. STILL
TODAY THIS PIONEERING SPIRIT INSPIRES US TO
CONSTANTLY CHALLENGE THE CONVENTIONS OF
FINE WATCHMAKING.



ROYAL OAK
CHRONOGRAPH
IN 18K GOLD

AUDEMARS PIGUET

Le Brassus

OFFICIAL
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of the artist's paintings and lost out on one that sold privately for \$22 million. His devotion to Grotjahn is clear: "He's the most important artist of his generation," Geffen told the *Times*.

The Whitney Biennial this year prompted impassioned declarations of generational worth—and, perhaps, sales to follow. Elham and Tony Salamé acquired work by Anicka Yi, as did Julia Stoschek, who picked up the artist's *Flavor Genome*, a video from 2016 that featured in the Biennial. Though not in this year's Biennial, Laura Owens, whose work appeared in the 2014 edition and will be the subject of a major solo exhibition at the Whitney this fall, turned up on quite a few lists, including those of the Salamés, Rosa de la Cruz, and Danny Goldberg.

This past summer's Grand Tour—with stops at the Venice Biennale, Documenta 14, Skulptur Projekte Münster, and Art Basel—kept collectors busy.

Estrellita Brodsky, for instance, acquired work by Vlassis Caniaris, a Greek artist from the 1960s whose sculpture she saw at Documenta. At Art Basel, she bought a piece by Harvey Quaytman, from 1984. Patrizia Sandretto Re Rebaudengo, Karen and Christian Boros, and Goldberg all purchased works by Katja Novitskova, who showed in the Estonian Pavilion of the Venice Biennale. And pieces by Anne Imhof, winner of the Biennale's prestigious Golden Lion Award for the German Pavilion, went to the Rubell Family collection and Walter Vanhaerents.

As for formative influences among collectors, Rebecca and Martin Eisenberg credited the dealer and tastemaker Jack Tilton, who passed away in May, as "a great inspiration" who taught them "how to look at art, where to find great art, and how to build a collection." Bob Rennie was among several who named his mother—though, unlike some collectors from storied families, his memories draw on more modest questions like "which Robert Wood print from Sears she would acquire and the big decision between wood frame or gold."

Some collectors named other honorees on our "Top 200" list among their inspirations. Brodsky and JK Brown both cited Agnes Gund, whose biggest headline this year came when she sold a Roy Lichtenstein painting to Steven Cohen for \$165 million and dedicated part of the proceeds to start a criminal justice fund. Maurice Marciano, who recently opened a private museum in Los Angeles with his brother Paul, acknowledged another collector close by: Eli Broad, who two years ago launched the Broad, his own private museum in Los Angeles. The first

ABOVE An illustration of Yusaku Maezawa's infamous Instagram post by Alexandra Compain-Tissier.

piece Marciano ever bought was a blue monochrome by Yves Klein, in 1989. He still has it. The one that got away? A large Christopher Wool word painting he was offered a few years ago.

Jeff Koons's name was cited by several collectors among those surveyed. His *One Ball Total Equilibrium Tank (Spalding Dr. J 241 Series)*, 1985, was the storied first art purchase of Dakis Joannou, one of Koons's most prodigious collectors. But for a few of our "Top 200" collectors, Koons was the one that got away. Tiqui Atencio Demirdjian wishes she had picked up his *Hanging Heart (Red)*, from a series dated 1994–2006. David Geffen said he missed out on Koons's silver *Rabbit* (1986). Anita Zabłudowicz lamented "all the Koonsees I wanted to buy—there were so many opportunities, but my husband did not like them." (She added that she also missed out

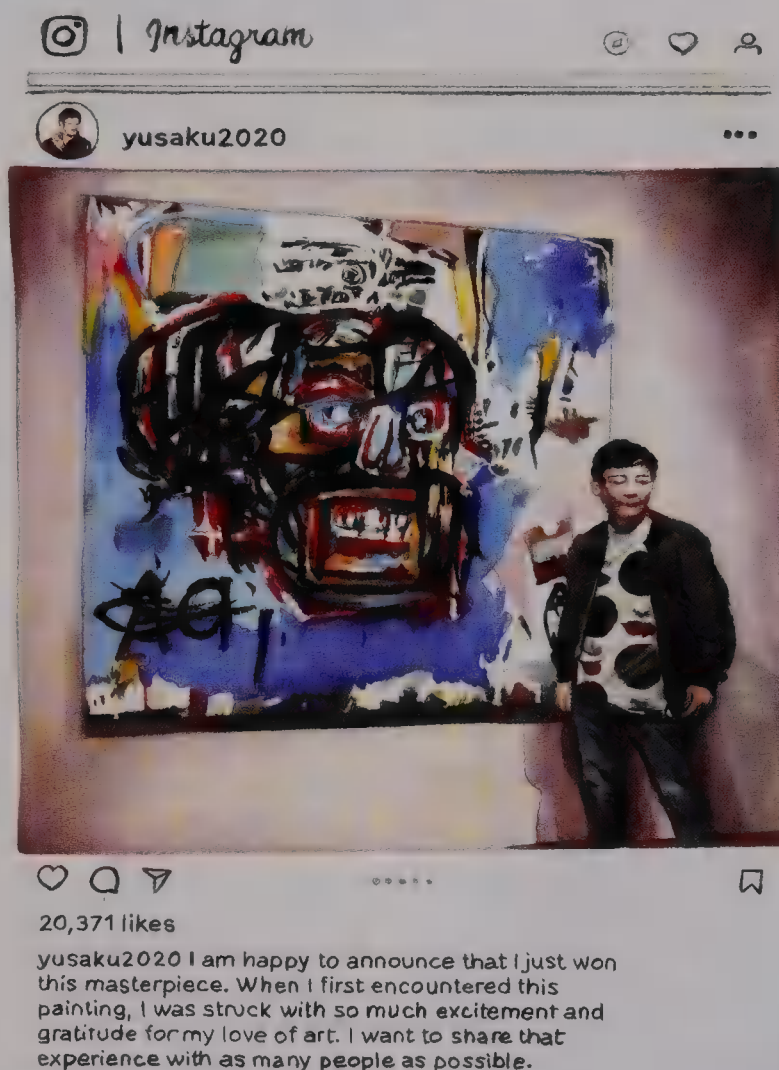
on Jean-Michel Basquiat, even though dealer Tony Shafrazi had offered her "the best" ones back in 1992, when she had just started collecting. "I did not understand [the work] and stopped us from acquiring them," she said.)

Property developer Edward Minskoff named his extensive holdings of Koons works—including his *Balloon Rabbit (Red)*, 2005–10, currently installed in the lobby of 51 Astor Place in New York—as a cornerstone of his collection. That puts Koons in good company, as other prized Minskoff holdings include Jackson Pollock's *Wounded Animal* (1943), a group of Willem de Kooning figurative and abstract works, and 19 pieces by Pablo Picasso, including his bronze sculpture *La guenon et son petit* (1951). Minskoff's one that got away? A 1966 Andy Warhol silkscreen of Marlon Brando astride a motorcycle in *The Wild One*. (Ella Fontanals-Cisneros also pointed to a Warhol as one that got away, but in her case it was a portrait of... herself. "At the time, it wasn't my style," she said. "I was very young and didn't have a feel for it.")

About those elusive yet also haunting works that got away,

Brodsky said there were not many—but a few still linger. "I do think about them from time to time," she said. On her list: Lucio Fontana ("before he was well-recognized"), a gold Yves Klein, and a work by Mira Schendel. For Ronald Lauder, one that slipped his grip very recently: a 17th-century work described for a Treasures sale at Sotheby's as a "German parcel-gilt silver drinking cup in the form of the sixty-six point stag."

One promising prospect for artworks unacquired is that, sometimes, they come back around. Lauder's brother, the noted Cubism collector Leonard Lauder, said he hesitated on Fernand Leger's painting *Composition (The Typographer)*, 1918–19, and it was bought by another collector. Years later, however, it came back on the market—and he made it his own.



Roman Abramovich

Moscow; New York; London
Steel, mining, investments, and technology;
professional soccer (Chelsea Football Club)
Impressionism; modern, postwar, and contemporary art

Haryanto Adikoesoemo

Jakarta, Indonesia
Energy, logistics, and real estate
Indonesian, Asian, and Western modern and contemporary art

Mohammed Afkhami

New York; London; Dubai; Gstaad, Switzerland
Private equity, real estate, and commodities
Modern and contemporary Iranian and international art

Paul Allen

Seattle
Investments; philanthropy
Impressionism; Old Masters; modern and contemporary art

Laura Arrillaga-Andreessen and Marc Andreessen

Palo Alto, California
Philanthropy; entrepreneur
Postwar and contemporary art

María Asunción Aramburuzabala

Mexico City
Beverages and investments
Modern and contemporary art

Hélène and Bernard Arnault

Paris
Luxury goods (LVMH)
Contemporary art

The number of pieces in "Rebel, Jester, Mystic, Poet: Contemporary Persians," an exhibition of Afkhami's collection of contemporary Iranian art. The show originated at the Aga Khan Museum in Toronto and will stop in the States at the Museum of Fine Arts, Houston, as part of an international tour. But not as international a tour as Afkhami himself is usually on—he once told the *Financial Times* that he had been to 22 countries in the preceding 30 days. "It's breakfast in Dubai, lunch in Kuwait, dinner in London," he said.

Laura and John Arnold

Houston
Hedge fund
Modern art; African art; Old Masters

Laurent Asscher

Monaco
Investments
Modern and contemporary art

Hans Rasmus Astrup

Oslo
Shipping- and finance-related activities
Contemporary art

Candace Carmel Barasch

New York
Real estate
Contemporary art

Maria Arena and William Bell Jr.

Los Angeles
Television production
Modern and contemporary art

Tracey and Bruce R. Berkowitz

Miami
Investment fund management (Fairholme Capital Group)
Contemporary art

Ernesto Bertarelli

Gstaad, Switzerland
Biotech and investments
Modern and contemporary art

Debra and Leon Black

New York
Investment banking
Old Masters; Impressionism; modern painting; Chinese sculpture; contemporary art; works on paper



LEFT Haryanto Adikoesoemo. OPPOSITE FROM TOP Parviz Tanavoli, *Standing Heech I*, 2000, in the collection of Mohammed Afkhami. *Pattern of Activation*, 2014, by Katja Novitskova in the Boros collection.



Len Blavatnik

New York; London
Investments (media, industrials, and real estate)
Modern and contemporary art

Neil G. Bluhm

Chicago
Real estate
Postwar and contemporary art

Barbara Bluhm-Kaul and Don Kaul

Chicago
Real estate; law (retired)
Postwar and contemporary art

Lauren and Mark Booth

Connecticut
Investments
Contemporary art, especially outdoor sculpture

Karen and Christian Boros

Berlin
Advertising, communications, and publishing
Contemporary art

Botín Family

Santander, Spain
Banking
Contemporary art

Irma and Norman Braman

Miami Beach
Automobile dealerships
Modern and contemporary art

Udo Brandhorst

Munich
Insurance
Postwar and contemporary art

Peter M. Brant

Greenwich, Connecticut
Newsprint manufacturing*
Contemporary art; design; furniture

Edythe L. and Eli Broad

Los Angeles
Philanthropy (The Eli and Edythe Broad Foundation and The Broad Foundation)
Contemporary art

Estrellita and Daniel Brodsky

New York
Real estate
Modern and contemporary Latin American and international art; drawings and paintings by architects, especially Le Corbusier

James Keith (JK) Brown and Eric Diefenbach

New York; Ridgefield, Connecticut
Investments and law
Contemporary art

Joop van Caldenborgh

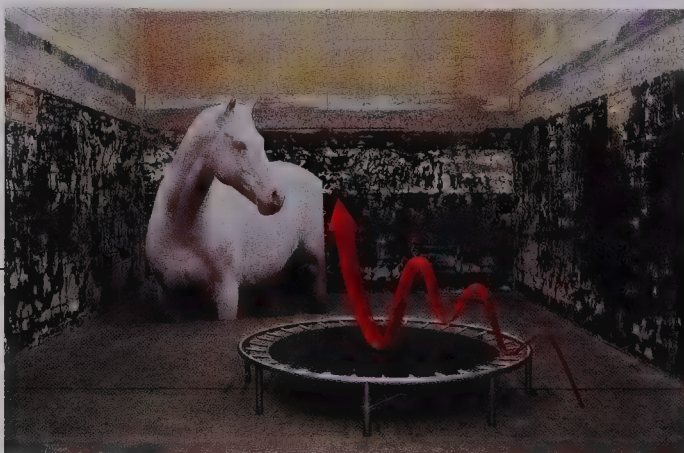
Wassenaar, the Netherlands
Chemical industry (Caldic)
Modern and contemporary art, including sculpture, photography, artists' books, video, and installations

Edouard Carmignac

Paris
Asset management
Contemporary art

Pierre Chen

Taipei
High-tech industry
Modern and contemporary art



*Peter M. Brant is the chairman of Art Media Holdings, the parent company of ARTnews.



Adrian Cheng

Hong Kong
Retail and real estate (K11 and New World Development)
Contemporary Chinese and global art

Halit Cingillioglu and Kemal Has Cingillioglu

Monaco; London
Banking
Impressionism; modern, postwar, and contemporary art

Ella Fontanals-Cisneros

Madrid; Gstaad, Switzerland; Miami
Investments, real estate, telecommunications, and technology
Global contemporary art, with an emphasis on conceptual art, photography, and video; art from Latin America, especially geometric abstraction, Cuban art, and contemporary and emerging artists

Patricia Phelps de Cisneros and Gustavo A. Cisneros

Caracas, Venezuela; Dominican Republic; New York
Media, entertainment, telecommunications, consumer products, and travel resorts
Modern and contemporary Latin American art; 19th-century traveler artists to Latin America; colonial art and objects from Latin America; Amazonian ethnographic objects

Alexandra and Steven A. Cohen

Greenwich, Connecticut
Investments
Impressionism; modern and contemporary art

Isabel and Agustín Coppel

Culiacán, Mexico
Retail
International art

Eduardo F. Costantini

Buenos Aires
Asset management and real estate
Modern and contemporary Latin American art

Rosa and Carlos de la Cruz

Key Biscayne, Florida
Coca-Cola bottling in Puerto Rico and the Caribbean
Contemporary art

Dimitris Daskalopoulos

Athens
Financial services and investment company
Contemporary art

Tiqui Atencio Demirdjian

London; Venezuela
Investments
Modern and contemporary art; Latin American art;
19th- and early 20th-century African tribal masks from Gabon, Côte d'Ivoire, and Mali

Beth Rudin DeWoody

New York; Los Angeles; West Palm Beach, Florida
Real estate; philanthropy
Modern and contemporary art

Lonti Ebers

New York; Toronto
Real estate
Contemporary art

George Economou

Athens
Investments and shipping (DryShips)
Modern, postwar, and contemporary art

Stefan T. Edlis and Gael Neeson

Chicago; Aspen, Colorado
Plastics manufacturing (retired)
Postwar and contemporary art

Carl Gustaf Ehrnrooth

Helsinki
Construction and investments
Contemporary Scandinavian, European, and American art

Eisenberg Family

New York; New Jersey
Retail (Bed Bath & Beyond)
Contemporary art

Lawrence J. Ellison

Woodside, California
Software
Late 19th- and early 20th-century European art;
ancient to early 20th-century Japanese art

Caryl and Israel Englander

New York
Hedge fund
Modern, postwar, and contemporary art;
contemporary photography



Bridgitt Bertram Evans and Bruce Evans

Boston
Philanthropy (VIA Art Fund); Private equity (Summit Partners)
Contemporary art

Susan and Leonard Feinstein

New York and Long Island, New York; Palm Beach Gardens, Florida
Retail (Bed Bath & Beyond)
Modern and contemporary art

Frank J. Fertitta III and Lorenzo Fertitta

Las Vegas
Casinos (Station Casinos) and professional fighting (Ultimate Fighting Championship)
Modern and contemporary art

Randi and Robert Fisher

San Francisco
Retail (Gap Inc.)
Contemporary art and photography

Aaron I. Fleischman

Miami Beach; New York
Law and investments
Modern and contemporary art

Michael C. Forman and Jennifer Rice

Philadelphia
Investment fund management (FS Investments)
Modern and contemporary art

Amanda and Glenn R. Fuhrman

New York
Investments (MSD Capital)
Contemporary art

Gabriela and Ramiro Garza

Mexico City; Aspen, Colorado
Energy (Grupo R)
Contemporary art

Christy and Bill Gautreaux

Kansas City, Missouri
Privately held non-bank holdings company
Contemporary art

David Geffen

Los Angeles
Film and record executive; investments
Modern and contemporary art, especially Abstract Expressionism

Yassmin and Sasan Ghandehari

London
Investments (real estate and industrials)
Impressionism; postwar and contemporary art

Danny Goldberg

Sydney
Real estate and investments
European and American contemporary art

Noam Gottesman

New York
Hedge fund
Postwar and contemporary art

Laurence Graff

Gstaad, Switzerland
Jewelry
Modern and contemporary art

Kenneth C. Griffin

Chicago
Hedge fund
Post-Impressionism

\$22,100,000

The number the diamond dealer spent this May when, according to *Bloomberg*, he snapped up two of the crown jewels (so to speak) of the Spiegel collection at Christie's: a Warhol for \$18.7 million and a Francis Picabia for \$3.4 million. And though he likes masterpieces of the painted variety, Graff—nicknamed the "King of Diamonds"—makes a living slinging fancy-intense stones. Last December, for instance, he unveiled the Graff Venus, the largest heart-shaped diamond in the world.

OPPOSITE Tiqui Atencio Demirdjian. ABOVE Joe Bradley, *TBD*, 2017, in the collection of Michael C. Forman and Jennifer Rice.

Florence and Daniel Guerlain

Paris

Inheritance (perfume); philanthropy (Contemporary Drawing Prize)

Contemporary art, especially drawing

Agnes Gund

New York; Peninsula, Ohio; Kent, Connecticut

Inheritance

Modern and contemporary art

Francesca von Habsburg

Vienna

Philanthropy (founder and chairwoman, TBA21)

Contemporary art

Christine and Andrew Hall

Palm Beach, Florida

Financial management

Contemporary art

Diane and Bruce Halle

Arizona

Tires (Discount Tire Company)

Latin American art; contemporary sculpture

Prince Hans-Adam II von und zu Liechtenstein

Vaduz, Liechtenstein

Inheritance

Old Masters

Janine and J. Tomilson Hill

New York

Investment banking

Renaissance bronzes; Old Masters; postwar and contemporary art

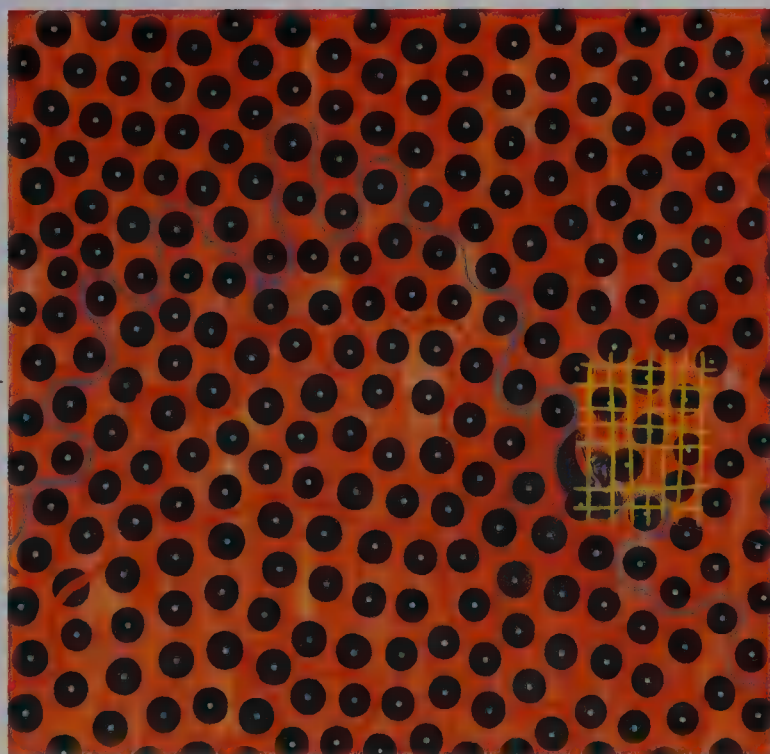
Marguerite Hoffman

Dallas

Private investments

Postwar American and European art; illuminated medieval manuscripts;

Chinese monochromes

**Maja Hoffmann**

Zurich

Inheritance (pharmaceuticals)

Contemporary art

Frank Huang

Taipei

Computer hardware

Chinese porcelain; Impressionist and modern painting

Dakis Joannou

Athens

Construction

Contemporary art

Edward "Ned" Johnson III

Boston

Finance (Fidelity Investments)

19th- and 20th-century American painting, furniture, and decorative arts;

Asian art and ceramics

Pamela J. Joyner and Alfred J. Giuffrida

San Francisco and Sonoma, California

Investments

African-American abstract art; art of the African diaspora;

contemporary South African art

ABOVE Marcel Duchamp, *Fountain*, 1964, in Dakis Joannou's collection.

LEFT Luis Cruz-Azaceta's *Rafter: Hell Act II*, 1993, is the first work Diane and Bruce Halle acquired as a couple.

RIGHT Glenn Ligon, *Self-Portrait Exaggerating my Black Features* and *Self-Portrait Exaggerating my White Features*, 1998, in the Latner collection.

14

The number of artists featured in "Solidary and Solitary," a show of artists across four generations, drawn from the couple's collection, one of the country's foremost of African-American and African diaspora art. There's a clear narrative in the show, one that begins with Norman Lewis, and is pulled onward to contemporary stars such as Mark Bradford and Theaster Gates. The show opens at the Ogden Museum of Southern Art in New Orleans in September, and then will travel to four more venues.

Viatcheslav Moshe Kantor

Moscow; London
Fertilizer (Acron Group); president of the European Jewish Congress
Russian and Jewish art of the 20th century; contemporary Russian art

Nasser David Khalili

London
Real estate and investments
Art of the Islamic lands; Hajj and the arts of pilgrimage (700–2000); Aramaic documents (353–324 B.C.); Japanese art of the Meiji period; Japanese kimonos since the 18th century; Swedish textiles (1700–1900); Spanish damascened metalworks (1850–1900); enamels of the world since the 18th century

Alison and Peter W. Klein

Eberdingen-Nussdorf, Germany
Real estate (Peter Klein Real Estate)
Contemporary painting and photography; Aboriginal art

Jill and Peter Kraus

New York and Dutchess County, New York
Investment management
Contemporary art

Marie-Josée and Henry R. Kravis

New York
Finance and investments
Modern and contemporary art; 18th-century French decorative arts and French Art Deco furniture

Ananda Krishnan

Kuala Lumpur, Malaysia; France
Finance and investments
Modern art

Grażyna Kulczyck

Poznań, Poland
Investments; entrepreneur (Stary Browar Commerce, Art and Business Centre)
Postwar and contemporary Polish and international art

Pierre Lagrange

London
Hedge fund
Postwar and contemporary art

Guy Laliberté

Montreal; Ibiza, Spain
Creative ventures (Red Moon Group)
Contemporary art

Barbara and Jon Landau

New York and Westchester County, New York
Entertainment
Renaissance and Baroque painting and sculpture; 19th-century French and English painting

Steven Latner and Michael Latner

Toronto
Real estate
Modern and contemporary art

Joseph Lau

Hong Kong
Real estate
Modern and contemporary art, especially Warhol

Thomas Lau

Hong Kong
Real estate
Modern and contemporary art





MAEZAWA'S WORLD

The Japanese collector recently set the auction record for Jean-Michel Basquiat—twice

BY NATE FREEMAN

It was just after 8 P.M. on May 18, 2017, when a painting by Jean-Michel Basquiat sold for more than \$110 million at Sotheby's, blasting past the pre-sale estimate of \$60 million. It set a new auction record for the artist and became the sixth most expensive artwork ever to sell at auction. The initial reaction in the salesroom was a collective gasp, followed by wild applause—and then, perhaps, some quick mental tabulations in the minds of collectors with Basquiats on their walls.

Next, everyone started to wonder: who bought the damn thing? All was revealed within minutes, when Japanese collector Yusaku Maezawa posted an image to his lively Instagram account of himself standing in front of the untitled black-on-blue skull from 1982.

"I am happy to announce that I just won this masterpiece," he wrote in the caption. The purchase capped Maezawa's

lightning-fast shoot to the front of the global collecting rat race, and the folk story of the sky-high total soon became a crossover sensation. Once again, the world was talking about the American artist who died of a heroin overdose on Great Jones Street in 1988, when he was only 27 years old.

Clearly, the collector, who had won the Basquiat after a bidding war with the art adviser to the Las Vegas-based Fertitta brothers, had found someone with whom he shared an ethos. Maezawa got his start playing drums in the Japanese indie band Switch Style, and Basquiat was in the punk band Gray before making it as an artist. They have both embodied the playboy persona—Basquiat dated the pop icon Madonna, and Maezawa is currently attached to the Japanese starlet Saeko.

"I am not only attracted to Basquiat's works, but also to his entire identity and way of life, including his fashion and his words," Maezawa told *ARTnews* in an email. "I can very much sympathize with his story of dramatically rising to the mainstream through talent, luck, and timing."

When asked if his newfound status could inspire ambitions in younger collectors—or jealousy from more established ones—he demurred. "I just pursue my passion and do what I like to do," he said, "but I'm glad if my way of living inspires anyone."

Maezawa was a relatively unknown collector until he picked up a Basquiat consigned by Adam Lindemann for \$57.3 million at Christie's in May 2016, setting a new record for the artist that he reset this past May. But through a series of canny moves and sheer perseverance, he's endeared himself to the market's influential gatekeepers.

"I came to know Mr. Maezawa many years ago through an old mentor and collector named Takaya Iwasaki," Tim Blum—of Blum & Poe, which reps Yoshitomo Nara, a favorite of Maezawa's—said in an email to *ARTnews*. "Iwasaki was always telling me about this ambitious young collector who was a quick and eager learner and buyer, and we began doing business. This was quite unusual in Japan, especially given the seriousness of the material he was acquiring."

And Yuki Terasse, the Sotheby's specialist who was on the phone with Maezawa when he gave the go-ahead to spend \$110 million, said that her client is "undoubtedly one of the most serious and passionate collectors I have ever had the privilege to work with."

"I am constantly amazed by his ability to absorb information and how rapidly he has evolved as a collector," she told *ARTnews* in an email.

But when Maezawa chose the same auction week in May 2016 to spend hefty sums on a number of other top lots as well—\$13.9 million on a Christopher Wool, \$9.7 million on Richard Prince's *Runaway Nurse*, \$6.9 million on Jeff Koons's *Lobster*—he worked the elder collector class into a frenzy. They all had to ask, just who is this Maezawa guy?

Born in Japan's Chiba prefecture in 1975, Maezawa grew up a restless kid, devoted his time more to the punk scene than to his homework, and left for California after skating by, barely graduating. There, he immersed himself in the music scene,

ABOVE Yusaku Maezawa photographed in his home in Tokyo, 2017.

amassing a vast collection of CDs that he could never find in Japan. Upon returning to his home country, he started selling these rare discs out of his kitchen as a side hustle while his band gigged, and though they got a major label record deal in 2000, he soon stepped back to focus on his booming business, which he had dubbed Start Today.

The big break came when he spun off the retail arm of the company into Zozotown and created an online warehouse for young Japanese hipsters to buy clothes from the Harajuku neighborhood of Tokyo—previously, the chic vendors there couldn't get into major department stores, making the cool clothes impossible to snap up. When the looks became a fashion sensation, Zozotown was the only place to get the duds. In 2011, *Forbes* dubbed him the "Harajuku Billionaire."

Start Today got a listing in the first section of the Tokyo Stock Exchange in 2012, and with a newly minted fortune, Maezawa nursed a passion for buying paintings, which he said harkens back to his roots on the rock circuit.

"Many musicians are collecting art and I was influenced by their lifestyle," he said.

But unlike the casual rock-star-turned-collector, Maezawa began to scoop up works at an exhausting clip. In 2012, he set up the Contemporary Art Foundation in Tokyo, which allows for public exhibitions of his works, and provides grants for emerging artists. And after his buying spree in May 2016, in October of that year he purchased Basquiat's *Hannibal* (1982) at Sotheby's contemporary sale in London for £10.6 million (\$13.1 million), and in November he bought Pablo Picasso's *Buste de Femme (Dora Maar)*, 1938, for \$22.6 million at Christie's New York; this is just part of a collection that includes work by Alexander Calder, Alberto Giacometti, Donald Judd, and many other heavy hitters. He plans to open a private museum in Chiba, his hometown.

"Clearly, time has told that his ambitions have grown [by] leaps and bounds," Blum said. "Coupled with the creation of his foundation and plans for a building to house the collection to share with the Japanese public, his contribution is still to be revealed."

And he's started to diversify his attention, looking at the potential Basquiats of the future, Imp-Mod masterpieces, Prouvé and Royère chairs, Japanese antique ceramics—his tastes have become increasingly catholic.

In August, *Artnet* reported that he bought a Jenny Holzer piece—*Page 6* (2016), a silkscreened painting made from declassified government memos—from the glitzy Saint-Tropez auction for Leonardo DiCaprio's environmental charity, where he was bidding alongside the likes of Harvey Weinstein, Len Blavatnik, and DiCaprio himself.

"I am also fascinated by artists of my own generation, and those younger than me, although this doesn't mean I am tied to collect works only by contemporary artists," he said. "I believe art has no boundaries, and my passion is equally strong for many other categories."

Who knows when Maezawa will next surprise the world with a sticker-shock purchase? It's clear that, for him, there is no limit. When asked what he would buy if he could acquire anything on earth, he mentioned only the priceless collections of institutions.

"At museums, there are so many works of art that I would like to buy more than anything!" he said—the exclamation point, of course, his. ■

Jo Carole and Ronald S. Lauder

New York and Wainscott, New York; Washington, D.C.;
Palm Beach, Florida; Paris
Cosmetics (Estée Lauder Companies)
Antiquities; medieval art; arms and armor; Old Masters; 20th-century decorative arts; Austrian and German Expressionism; modern masters; postwar German and Italian art; contemporary art

Leonard A. Lauder

New York
Cosmetics (Estée Lauder Companies)
Cubism

Liz and Eric Lefkowsky

Glencoe, Illinois
Technology investments; philanthropy
Contemporary art

Petra and Stephen Levin

Miami Beach
Beverages and restaurants
Modern and contemporary art

Barbara and Aaron Levine

Washington, D.C.
Law practice
Conceptual art

Li Lin

Hangzhou, China
Fashion (JNBY)
International contemporary art

Margaret Munzer Loeb and Daniel S. Loeb

New York
Hedge fund
Postwar and contemporary art; feminist art

Eugenio López Alonso

Mexico City; Los Angeles
Beverages (Grupo Jumex)
Contemporary art

Jack Ma

Hangzhou, China
E-commerce (Alibaba)
Modern and contemporary art

Yusaku Maezawa

Chiba City, Japan
Online retail
Modern and contemporary art

Maramotti Family

Reggio Emilia, Italy
Fashion
Art informel; Arte Povera; *transavanguardia*; neo-Expressionism; New Geometry; conceptual art; contemporary art

Maurice Marciano

Los Angeles
Retail (Guess)
Contemporary art

Martin Z. Margulies

Key Biscayne, Florida
Real estate development
Modern and contemporary art

Cheech Marin

Los Angeles
Actor
Chicano art

Donald B. Marron

New York
Private equity
Modern and contemporary art

David Martinez

London; New York
Investment management
Modern and contemporary art

Susan and Larry Marx

Aspen, Colorado; Marina del Rey, California
Investments and real estate (retired)
Postwar and contemporary art, especially
Abstract Expressionism and works on paper

Dimitri Mavrommatis

Paris
Investment banking and asset management
Modern and postwar art

Raymond J. McGuire and Crystal McCrary

New York
Finance
African-American and African art

John S. Middleton

Philadelphia
Manufacturing
19th- and 20th-century American art

Leonid Mikhelson

Moscow
Gas (Novatek)
Impressionism; modern and contemporary art

Julie and Edward J. Minskoff

New York
Real estate
Postwar, Pop, and contemporary American and European art

Victoria and Samuel I. Newhouse Jr.

New York
Publishing
Modern and contemporary art

Niarchos Family

St. Moritz, Switzerland
Shipping and finance
Old Masters; Impressionism; modern and contemporary art

ABOVE Cheech Marin holding Wayne Alaniz Healy's *Una Tarde en Meoqui* (An Afternoon in Meoqui), 1991.



The number of Chicano artists in the collection of the actor Cheech Marin. Though still best known as half of the doobie-hitting duo Cheech & Chong, Marin has amassed more than 700 works since he started collecting in the 1980s. His collection is now sufficiently large enough to fill his home and go out on its own: Marin has lent artworks to more than 50 institutions since 2005, and the city of Riverside, California, approved a museum to house and exhibit them this past May.

Genny and Selmo Nissenbaum

Rio de Janeiro
Investments and real estate
Minimalist art; Brazilian art

Takeo Obayashi

Tokyo
Construction contracting, engineering, and design
Contemporary art

Daniel Och

Scarsdale, New York
Hedge fund management
Modern and contemporary art

Maja Oeri

Basel, Switzerland
Inheritance (pharmaceuticals)
Contemporary art

Thomas Olbricht

Berlin
Doctor of medicine
Contemporary art; Wunderkammer objects; stamps

Rose-Marie and Eijk van Otterloo

Naples, Florida
Investment fund
Dutch and Flemish Old Masters painting

Michael Ovitz

Los Angeles
Technology, finance, and investments
Modern and contemporary art; Ming furniture; African art

Bernardo Paz

Brumadinho, Brazil
Mining
Contemporary art

Andrea and José Olympio Pereira

São Paulo
Investment banking
Modern and contemporary Brazilian art

**Marsha and Jeffrey Perelman**

Wynnewood, Pennsylvania; Palm Beach, Florida
Manufacturing
Postwar and contemporary art

Ronald O. Perelman

New York
Finance
Modern and contemporary art

Augusto Perfetti

Lugano, Switzerland
Confectionery
Contemporary art

Amy and John Phelan

Palm Beach, Florida; Aspen, Colorado
Investments (MSD Capital)
Contemporary art

François Pinault

Paris
Luxury goods (Kering) and auctions (Christie's)
Contemporary art

Ann and Ron Pizzuti

Orlando, Florida; New York; Columbus, Ohio
Real estate development (The Pizzuti Companies)
Modern and contemporary art; design

Sabine and Hasso Plattner

Heidelberg, Germany
Software (SAP AG Software Company)
East German art; Impressionism

Miuccia Prada and Patrizio Bertelli

Milan
Fashion
Contemporary art

Lisa and John Pritzker

San Francisco
Hotels and investments
Photography; modern and contemporary art

Penny Pritzker and Bryan Traubert

Chicago
Investments, technology, and real estate development and management
Contemporary art



TOP Cindy Sherman, *Untitled #96*, 1991, in the collection of Thomas Olbricht. ABOVE Waltercio Caldas, *Convite ao raciocinio* (Invitation to reason), 1978, in the collection of Andrea and José Olympio Pereira.

193,000

The square footage of Glenstone after the 170,000-square-foot expansion is complete in 2018. The Raleses founded the Potomac, Maryland, private museum in 2016, and this addition—which will include a series of gallery spaces called the Pavilions—will make Glenstone the largest private museum in the United States. When it opens, you'll get to see, among other works, Michael Heizer's *Compression Line* (2016)—well, you'll see the very top of the steel structure Heizer buried underground.

Sultan Sooud Al Qassemi

Sharjah, UAE
Inheritance; entrepreneur
Modern and contemporary Arab art

Qiao Zhibing

Shanghai
Entertainment; philanthropy (Tank Shanghai art center)
International contemporary art

Cindy and Howard Rachofsky

Dallas
Investments
Postwar and contemporary American and European art; postwar Japanese and Korean art

Emily and Mitchell Rales

Potomac, Maryland; New York
Tool industry
Modern and contemporary art

Steven Rales

Washington, D.C.
Tool industry
Impressionism; modern and contemporary art

Patrizia Sandretto Re Rebaudengo

Turin, Italy
Industrial manufacturing, renewable energy, and energy efficiency
Contemporary art

Bob Rennie

Vancouver, British Columbia
Real estate
Contemporary art

Louise and Leonard Riggio

New York and Bridgehampton, New York; Palm Beach, Florida
Retail (Barnes & Noble)
Modern and contemporary art

Ellen and Michael Ringier

Zurich
Publishing
Contemporary art; Russian avant-garde art

Linnea Conrad Roberts and George Roberts

Atherton, California
Finance (KKR)
Contemporary art

Aby J. Rosen

New York and Southampton, New York
Real estate
Modern and contemporary art; contemporary photography

Hilary and Wilbur L. Ross Jr.

Palm Beach, Florida; Washington, D.C.
Author; U.S. Secretary of Commerce
Surrealism; modern and contemporary art, especially Chinese and Vietnamese

Eric de Rothschild

Paris and Pauillac, France
Banking
Old Masters; modern and contemporary art

Rubell Family

Miami
Real estate and hotels
Contemporary art



Betty and Isaac Rudman

Dominican Republic
Imports and manufacturing (home appliances)
Latin American art; numismatics; pre-Columbian art

Dmitry Rybolovlev

Moscow
Fertilizer
19th- and 20th-century painting

Joseph Safra

New York; São Paulo
Banking
Old Masters; Impressionism

Lily Safra

Geneva
Inheritance
19th- and 20th-century art

Elham and Tony Salamé

Beirut
Retail luxury stores; philanthropy (Aïshti Foundation)
Contemporary art

Nadia and Rajeeb Samdani

Dhaka, Bangladesh
Conglomerate interests (Golden Harvest Group and Gulf International Finance Limited); philanthropy (Samdani Art Foundation and Dhaka Art Summit)
Modern and contemporary South Asian and international art; antique silver; design

Marieke and Pieter Sanders

Haarlem, the Netherlands
Corporate-law practice
Dutch art; sculpture; contemporary American and European art

Vicki and Roger Sant

Washington, D.C.; New York
Energy
Washington, D.C.: late 19th-century art focused on Nabi;
New York: contemporary art

Louisa Stude Sarofim

Houston; Santa Fe, New Mexico
Investments
Modern and contemporary art; works on paper

Tatsumi Sato

Hiroshima, Japan
Manufacturing (radiators)
Contemporary art; primitive art; antique textiles

Sheri and Howard Schultz

Seattle
Beverages (Starbucks Coffee Company);
philanthropy (Schultz Family Foundation)
Contemporary art

Helen and Charles Schwab

Woodside, California
U.S. investment firm
Modern and contemporary art

Marianne and Alan Schwartz

Birmingham, Michigan
Law practice
Old Masters; European and American 19th-century and early 20th-century prints

Uli Sigg

Mauensee, Switzerland
Media
Contemporary art, especially Chinese

Peter Simon

London
Retail (Monsoon)
Contemporary art

Elizabeth and Frederick Singer

Great Falls, Virginia
Internet education
Modern and contemporary art

Eric Smidt

Los Angeles
Tool industry
New York School; contemporary art

Jerry I. Speyer and Katherine G. Farley

New York
Real estate
Contemporary art

Susana and Ricardo Steinbruch

São Paulo
Textiles (Vicunha Têxtil)
Modern and contemporary art

Judy and Michael H. Steinhardt

New York and Mount Kisco, New York
Investment firm
Classical antiquities; modern art, especially drawings;
Peruvian feathered textiles

Gayle and Paul Stoffel

Dallas; Aspen, Colorado
Investments
Contemporary art

Norah and Norman Stone

San Francisco and Napa Valley, California
Psychology (retired), law (retired), and private investments
Contemporary art

Julia Stoschek

Berlin and Düsseldorf, Germany
Industry (automotive supplier)
Contemporary art, especially time-based media



OPPOSITE Andrea Bowers, *The Triumph of Labor*, 2016, in the collection of Bob Rennie. RIGHT Norah and Norman Stone.



Iris and Matthew Strauss

Rancho Santa Fe, California
Private real estate investments (M.C. Strauss Company)
Contemporary art

Sylvia and Ulrich Ströher

Darmstadt, Germany
Real estate, financial assets, and private equity
German abstract postwar art; contemporary German painting

Brett and Daniel S. Sundheim

New York
Private money management
Contemporary art

Lisa and Steve Tananbaum

Westchester, New York; Palm Beach, Florida
Asset management
Postwar and contemporary art

Lauren and Benedikt Taschen

Los Angeles; Berlin
Publishing
Contemporary art, especially American, German, and British

Budi Tek

Shanghai; Jakarta, Indonesia
Philanthropy (Yuz Foundation and Yuz Museum)
International contemporary art, especially Chinese and Western

Sheikh Hamad bin Jassim bin Jaber Al Thani

New York; London; Doha, Qatar
Inheritance and investments (Qatar Investment Authority)
Postwar and contemporary art

Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani

Doha, Qatar
Inheritance
Modern and contemporary art

David Thomson

Toronto
Media
Old Masters; modern and contemporary art

Steve Tisch

Los Angeles; New York
Film production (Escape Artists Productions)
and professional football (New York Giants)
Modern and contemporary art

Anne and Wolfgang Titze

Arosa, Switzerland; Vienna
Business consulting
Minimalism and conceptual art

Jane and Robert Toll

Bucks County, Pennsylvania
Luxury homes (Toll Brothers)
French Impressionism; American art

Robbi and Bruce E. Toll

Rydal, Pennsylvania; Palm Beach, Florida
Luxury homes (Toll Brothers)
Elizabethan and Jacobean painting; Impressionism; post-
Impressionism; 20th-century sculpture and painting; American art

Walter Vanhaerents

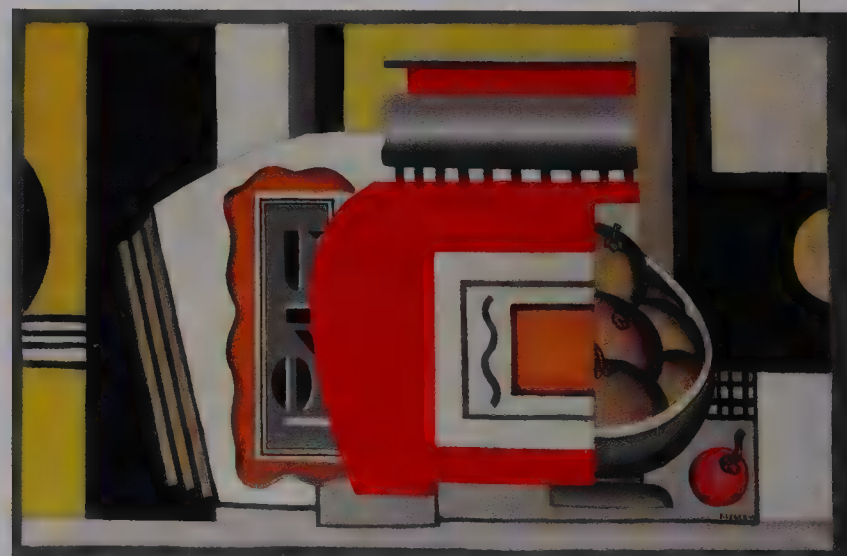
Brussels
Real estate and construction
Contemporary art

Patricia Pearson-Vergez and Juan Vergez

Buenos Aires
Pharmaceuticals
International modern and contemporary art, especially Argentine

Alice Walton

Fort Worth, Texas
Inheritance (Wal-Mart)
American art; contemporary art



Wang Jianlin

Beijing
Real estate
Modern and contemporary art

Wang Wei and Liu Yiqian

Shanghai
Investments
Chinese art, scrolls, and porcelain; contemporary international art, including Chinese, Asian, European, and American

Wang Zhongjun

Beijing
Film production (Huayi Brothers Media)
Modern art

Jutta and Siegfried Weishaupt

Laupheim, Germany
Industry (fuel technology)
Postwar and contemporary art, especially
Abstract Expressionism, Zero, and Pop

Alain Wertheimer

New York
Fashion (Chanel)
Modern and contemporary art; Asian art

Abigail and Leslie H. Wexner

Columbus, Ohio
Retail (L Brands)
Modern European art; contemporary American art



OPPOSITE, FROM TOP Fred Wilson, *Picasso/Whose Rules?*, 1991, in the collection of Iris and Matthew Strauss. Fernand Léger, *Les Pommes*, 1925, in the collection of Robbi and Bruce E. Toll. ABOVE Anita Zabłudowicz in front of *Stranger #26*, 2006, by Glenn Ligon.

The number of private museums Wang Wei and Liu Yiqian will have after a branch in Wuhan in central China opens in 2018. Right now, the couple has two sites in Shanghai (The Long Museum East and West), as well as one in Chongqing in the southwest of the country. All together, these museums house one of China's largest private collections of contemporary art.

Reinhold Würth

Niedernhall, Germany; Salzburg, Austria
Industry (hardware)
Medieval art; Wunderkammer objects, especially ivory carvings, nautilus cups, and decorative tankards and boxes; postwar and contemporary art

Elaine Wynn

Las Vegas
Hotels and casinos
Modern and contemporary art

Stephen A. Wynn

Las Vegas
Casino resorts
Modern and contemporary art

Tadashi Yanai

Tokyo
Fashion retailing (Uniqlo)
Modern and contemporary art

Yang Bin

Beijing
Automobile dealerships
Modern and contemporary Chinese art

Anita and Poju Zabłudowicz

London
Technology and real estate
Contemporary art

Jochen Zeitz

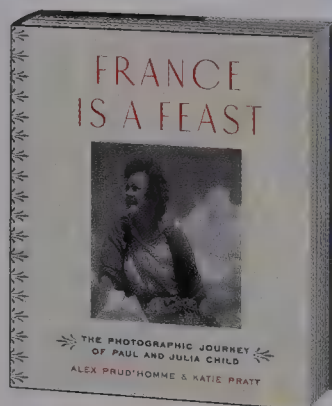
Segera, Kenya
Investments
Contemporary African art and international art of the African diaspora

Helen and Sam Zell

Chicago
Investments
Modern and contemporary art, particularly Surrealism

Dasha Zhukova

Moscow; New York; London
Inheritance; philanthropy (Garage Museum of Contemporary Art)
Postwar and contemporary art



FRANCE IS A FEAST

The Photographic Journey of Paul and Julia Child

Alex Prud'homme & Katie Pratt

From the coauthor of *My Life in France*, a revealing collection of photographs taken by Paul Child that document his and Julia Child's years in France
250 black-and-white photographs | \$35.00

JASPER JOHNS

Pictures within Pictures 1980-2015

Fiona Donovan

A substantial new monograph on one of America's most significant artists, showcasing his paintings from the early 1980s to the present
150+ illustrations | \$60.00

NOMA BAR

Graphic Story Telling

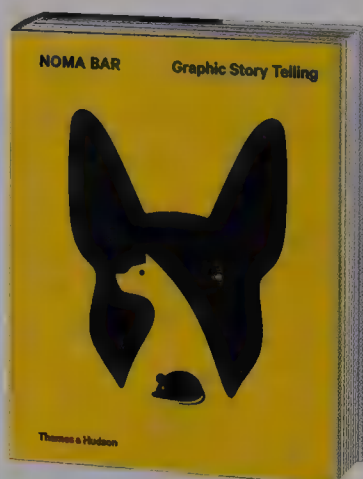
Noma Bar

A career retrospective of one of the world's most inventive contemporary illustrators, curated by the artist
400+ illustrations | \$45.00

SKULL

Lynn Stern

A collection of mesmerizing photographs from contemporary photographer Lynn Stern, including eight series on skulls
190+ illustrations | \$125.00



FAREWELL TO THE MUSE

Love, War and the Women of Surrealism

Whitney Chadwick

A fascinating examination of the ambitions and friendships of a talented group of mid-century women artists
50 illustrations | \$35.00

RENOIR

An Intimate Biography

Barbara Ehrlich White

A major new biography of this enduringly popular artist by the world's foremost scholar of his life and work
105 illustrations | \$39.95



DUANE MICHALS: PORTRAITS

Duane Michals

A dazzling collection of Duane Michals' portrait photography, featuring never-before-published images of some of the greatest actors, musicians, artists, and writers of the past fifty years
150 illustrations | \$45.00

MAGNUM CONTACT SHEETS

Kristen Lubben

More than 120 contact sheets selected by some seventy Magnum photographers or their estates: a definitive book on how the best photographs are created and edited
446 illustrations | \$45.00 paper

DEATH

A Graveside Companion

Joanna Ebenstein

The ultimate death compendium, featuring the world's most extraordinary artistic objects concerned with mortality, together with text by expert contributors
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LA NY

Jeffrey Milstein

A unique dual aerial portrait of Los Angeles and New York, in a stunning case of compare and contrast from a bird's-eye point of view
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PARRISH ART MUSEUM

WATER MILL, NY



Audrey Flack (American, born 1931)
Wheel of Fortune, 1977–78
Acrylic and oil on canvas, 96 x 96 inches
Parrish Art Museum, Water Mill, New York
Gift of Louis K. and Susan P. Meisel



PARRISH ART MUSEUM

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#parrishartmuseum

August 6, 2017 – January 21, 2018

**From Lens to Eye to Hand:
Photorealism 1969 to Today**

Also on view through October 15, 2017

**Platform: Clifford Ross
Light | Waves**

FROM MAIZE TO MUSEUM

BY GEMMA SIEFF

In a converted grain silo that was once sub-Saharan Africa's tallest building, the long-awaited Zeitz Museum of Contemporary Art Africa aims to let the continent tell its own story

OPPOSITE Zanele Muholi, *Xana Nyilenda*, Newtown, Johannesburg, 2012.



Consider contemporary Cape Town: On the one hand, the so-called Mother City, famous for its dramatic vistas, good food, and chill beach vibe, is trendier than ever, welcoming upwards of a million tourists each year. On the other, the legacy of apartheid remains: Khayelitsha, a partially informal township on the Cape Flats and one of the poorest areas in Cape Town, is still home to 2.4 million people of whom nearly 100 percent are black and young, and some half of whom live in shacks; every day, tourists visiting the Robben Island Museum take a bare-bones bus from Nelson Mandela's onetime jail cell to a rocky outcrop where the gulls' squalls convey a feeling of intense loneliness. Two years ago, Marion Walgate's 1934 statue of British imperialist Cecil Rhodes on the University of Cape Town campus was at the center of a protest dubbed Rhodes Must Fall. A vote brought the statue down, but tensions still simmer. Last year, students tore down 24 artworks from university walls and burned them. "I got why they did it," a student at Cape Town's Michaelis School of Fine Art told journalist Sean O'Toole a few months after the incident. "People preach transformation, but you are constantly reminded of how things have not changed."

Enter, this September, the 102,000-square-foot Zeitz Museum of Contemporary Art Africa, on Cape Town's picturesque Victoria & Alfred Waterfront. German collector Jochen Zeitz got permission from the Victoria & Alfred Waterfront Development Project to convert a disused complex of grain silos into exhibition space, and the development project footed the 500,000,000 rand (\$38 million) bill. The artworks inside are from Zeitz's vast collection. Built in 1921, the Grain Silo Complex was for more than half a century sub-Saharan Africa's tallest structure, a symbol of the role that agriculture—in this case maize, or mealie-meal, in local parlance—played in driving the continent's economic growth. The factory sorted, packed, and shipped grain until 2001. It will now house art from Africa and abroad made in the years since then.

The architects responsible for the conversion—London-based Heatherwick Studio, authors of a design studio for the Chinese

fashion brand Tangy, a Buddhist temple in Kagoshima, Japan, and multiple Google campuses—have transformed the simultaneously cavernous and claustrophobic silo spaces into a light-filled L-shaped structure that has the look of a futuristic place of worship. "There was this building sitting like the elephant in Cape Town's room," Thomas Heatherwick said of the grain silos in a 2014 presentation of Zeitz MOCAA's design. Wanting to make the most of its "tube-iness" and cellular structure, he blasted out the belly of the building and crowned it with glass atria to create a central chamber that functions almost as a transept, and installed elevators and spiral staircases "like big drill bits" within the tubes. Large oblong cutouts expose some of those stairs and elevators in a peekaboo effect, with each cutout the shape of a single grain of corn, enlarged as if a bean on a giant beanstalk (the visitors being Jack). "The outcome [of each hole] must have a perfection to it," Heatherwick explained, "like a hot wire cutting through butter." An adjacent building houses nine stories of white-cube galleries, "very crisp clinical white box spaces that don't impose the character of the historic building on you." The rooftop offers sweeping views of Cape Town, from Table Mountain to the shimmering sea.

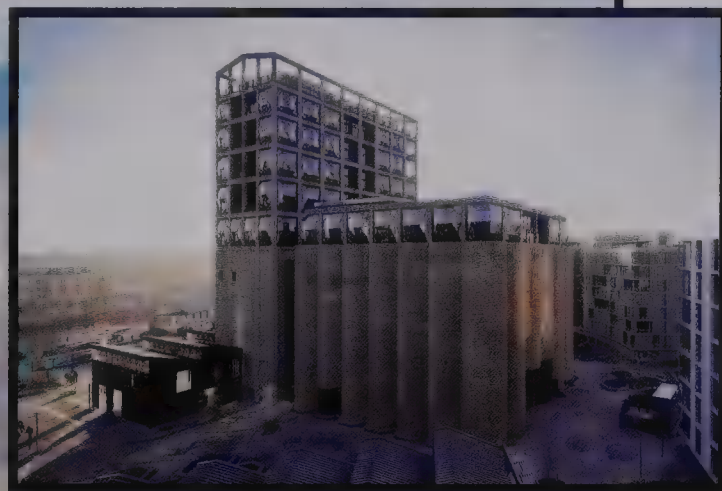
Writing about the museum a few months in advance of its opening, my first call was to MOCAA executive director and chief curator Mark Coetzee, whose voice echoed as he answered my questions while walking through MOCAA's Center for the Moving Image. "All of a sudden it's like a puzzle that comes together," he said. "There were over a thousand people working in the building. I'm not talking about artists and curators, I'm just talking about engineers." They were attuned to the finer points of things like climate control and the placement of power outlets. "I'm all for decisions that were made four years ago about where a plug should go," Coetzee marveled. "The plug is actually in the right place for the monitor to be able to show the videos."

As we spoke artists were in the building. Isaac Julien, a British filmmaker whose parents migrated to London from St. Lucia, was in the Center for the Moving Image, installing his 2010 multiscreen

video *Ten Thousand Waves*. Narration by Anglo-Chinese actor Benedict Wong describes a tragedy of migration: in 2004, more than 20 Chinese immigrants who'd been smuggled into Britain were picking cockles for a pittance in the Lake District's Morecambe Bay when they were caught in one of the coast's notorious riptides and swept out to sea, where they drowned. Speaking with me later by Skype, Julien told me that *Ten Thousand Waves* "should be seen at fairly close proximity to the screen. It gives a sense of intimacy."

MOCAA's opening show features work by artists young and old, black and white, South African, West African, African-American, and Afro-Caribbean—Afro-global, if you will. There will be hyperpigmented canvases by British-Nigerian Yinka Shonibare MBE, of the Young British Artists generation; animal-skin sculptures of the female form





by the Swazi artist Nandipha Mntambo; portraits by the queer South African photographer Zanele Muholi; the 2013 Venice Biennale's Angola Pavilion installation by photographer Edson Chagas (winner of that year's Golden Lion award); an ebony bust by Soweto-born Mohau Modisakeng; a huge dragon sculpture in rubber and ribbon by the Cape Town-born Nicholas Hlobo; and sheets made of 1,150 tiny glass beads by American artist Liza Lou, who has a studio in Durban, a South African city around 800 miles from Cape Town. The museum's mission is to reposition Africa as an authority on its own 54 countries and global issues beyond—as a continent no longer plundered by outsiders and force-fed an exogenous narrative, but that is, increasingly, telling its own story.

Installation plans were not yet complete when we spoke, but, Coetzee explained, the emphasis would be on juxtapositions that reorient the viewer: a gallery of paintings by an internationally renowned South African like William Kentridge will abut a similar-size gallery of paintings by someone “from Benin, the DRC, South Africa, or Swaziland, who might not be known in their field.”

“I’ve done 40 or 50 trips in the last four years to [see artwork in] Kenya,” Coetzee added, by way of example. He and his curatorial

staff, who are given generous travel budgets, will continue to “get off our bums and get on the road,” he said, though he takes care to specify that their travels are done not in “discovery mode,” with its colonial overtones, but in pursuit of “education.” “It’s very dangerous for us to assume that we are discoverers,” he said. “There’s no such thing as ‘discovered’—discovering is just how little you know, how inadequate your knowledge was in the first place.”

MOCAA was a long-dormant dream of Coetzee’s that could not have been realized without Jochen Zeitz, onetime CEO of Puma sportswear. The two met in the early 2000s, when Coetzee, a native of Cape Town, was curator for the Rubell Family Collection in Miami. The Rubells were early collectors of, and advocates for, African and African-American art, and Puma cosponsored “30 Americans,” a group show of African-American artists that opened at the Rubell Collection in December 2008; one of the longest-running traveling exhibitions in American history, it has since appeared at 10 institutions. The following year, Coetzee left the Rubell Collection to become chief curator of puma.creative and around that time began strategizing with Zeitz about how to create Africa’s first world-class contemporary art museum.

“I love Africa and have had a home in Kenya for many, many years,” Zeitz said in an email. His “passion for the continent started decades ago,” but it wasn’t until Puma sponsored “30 Americans” and he met Coetzee that he became focused on contemporary

OPPOSITE Nandipha Mntambo, *Emabutfo*, 2009. ABOVE Zeitz MOCAA is located in a historic grain silo on the Victoria & Alfred Waterfront in Cape Town, South Africa.

art from Africa and the diaspora. “Mark and I really just shared a vision for bringing African art to the forefront of the contemporary art world, and we both felt that there was a need for a significant cultural institution on the African continent that would focus on contemporary African art. After years of working together and looking for the right place for my growing collection, we heard that the V&A Waterfront was considering transforming the historic Grain Silo complex into a cultural institution. All the stars seemed to align and it was the meeting of these two visions that ultimately resulted in the establishment of the partnership that has led us to Zeitz MOCAA.” His desire is for the museum to evolve alongside contemporary African art. It should feel “like a living, breathing entity,” he said.

Zeitz, who was born in industrial Mannheim into a family of physicians, had a meteoric rise in the business world, and, in 1993, was named Puma CEO when he was 30, the youngest CEO of a public company in German history. The apparel brand had been operating at a loss; by forming strategic partnerships—with a teenage Usain Bolt, for instance, as well as soccer stars from African nations playing in the European premier league, and the designers Jil Sander

“There’s no such thing as ‘discovered,’” said museum director Mark Coetzee.

“Discovering is just how little you know, how inadequate your knowledge was in the first place.”



and Alexander McQueen—Zeitz took Puma to profitability and grew it into one of the top three sportswear brands in the world. He remained CEO until 2011, when he stepped down to form the B Team, a sustainability initiative he started with Sir Richard Branson. Today, he is said to spend as much time as he can at Segera, his 50,000-acre ranch in Kenya, home to spectacular wildlife and the bulk of his art collection, which, Zeitz said, was built with a museum in mind, and includes work by Jane Alexander, Godfried Donker, Marlene Dumas, Rashid Johnson, Julie Mehretu, Wangechi Mutu, Chris Ofili, Penny Siopis, Hank Willis Thomas, Kehinde Wiley, and Sue Williamson. Much of that work is on long-term loan to MOCAA while the museum builds its permanent collection.

MOCAA's future has members of the local art community galvanized, if cautiously so. Liza Essers, owner and director of the 50-year-old Goodman Gallery, has long directed outreach efforts, "projects in what we call 'alternative spaces' beyond the gallery walls to reach larger audiences." Although Goodman's contemporary art library is open to anyone who walks into the gallery, the space can accommodate only 20 to 30 people. The museum offers an opportunity to expand on that. "It feels like everything we believe is critical for [the art scene in] South Africa could be possible through an institution like Zeitz," she said. MOCAA has a whole floor of classrooms with a lunchroom to encourage daylong visits from far-flung schools, and offers free admission on Wednesday mornings for all South Africans and people from the African continent.

Michael Stevenson, founder of the 14-year-old Stevenson Gallery, was more circumspect. In an email, he told me that the word "museum" in the African context called to mind Benin-born artist Meschac Gaba's *Museum of Contemporary African Art 1997–2002*, a 12-room installation acquired by Tate Modern in London in 2013. A "museum within a museum," the piece was part art gallery, part West African market, and riffed on institutional standbys (gift shop, restaurant) with playful renditions that incorporated tarot readings and evening meals prepared by artists.

"There have been many philosophical positions around the appropriate form that a museum in Africa should and could take," Stevenson wrote. "Often it has been asked if the high-modernist white cube form is appropriate, and MOCAA's position in this regard will be at the core of how the museum will come to be regarded . . . The term 'art' is fraught when seeking to understand creative imagination on the African continent because of the diverse backgrounds and training of African artists."

In short, the museum will be under scrutiny. "What is African is widely debated in terms of race and the diaspora and South Africa's frequent dominance of art on the continent," Stevenson continued, "and MOCAA's engaging with the many perspectives that are associated with the word 'African' will be closely observed in terms of perceived biases and positions."

Those biases may be an issue when it comes to the museum's optics. The four public faces of the project—Coetzee, Zeitz, Heatherwick, and V&A Waterfront CEO David Green—are all white men; Zeitz and Heatherwick are non-nationals. Coetzee, however, points



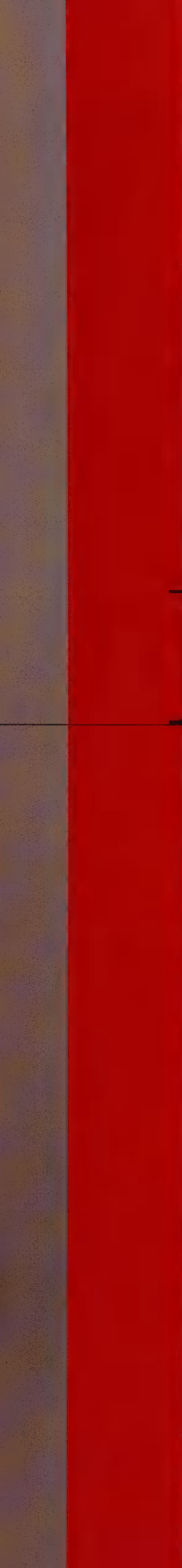
to the diversity of the museum's curatorial staff and the artists they are collecting. He believes the integrity of the institution's approach will speak for itself, citing, as just one example, multiple sculptures, drawings, paintings, and photographs by Zimbabwean artist Kudzanai Chiurai that the museum has acquired. "We've taken as a mission to really make sure that bodies of work stay together and that they find their way back to the continent," he said. "There is a lived experience in this work, and for people to come to Africa and to engage with it closer to where the dialogue originated . . . that says that African artifacts of our time are valuable enough from a cultural point of view to build a cathedral for them"—a cathedral, he added, on "the same scale and the same ambition and the same platform" as those devoted to, say, "Jeff Koons and Michelangelo."

Ultimately, the success or failure of MOCAA lies in how it is seen by the people of South Africa, for which one piece in MOCAA's inaugural installation might serve as a stand-in. Muholi's 2011 series of black-and-white photographs, "Faces and Phases," includes a picture of one Xana Nyilenda, a girl in her teens or early twenties wearing a hoodie, a lip ring, and a leather jacket. She looks straight at the camera, her expression powerfully neutral. A member of the generation that stands to inherit the country—its sublime beauty and its painful past both—she is MOCAA's platonic viewer, and the institution's contribution will be measured by her appraising gaze. ■

OPPOSITE Yinka Shonibare, *Addio del Passato*, 2011.

ABOVE Kudzanai Chiurai, *Revelations XII*, 2011.





Maja's Way

Collector Maja Hoffmann builds an iconoclastic home for her LUMA Foundation in the south of France

BY NATE FREEMAN

PORTRAIT BY INEZ & VINOODH

On a Saturday night several months back, Maja Hoffmann was holding court at Lucien, a tin-ceilinged, golden-hued bistro in the East Village in New York, flanked by blue-chip artists, museum directors, globe-trotting curators, decorated academics, and other art-world denizens. Hoffmann, who was born in Switzerland and travels the globe as a billionaire patron indifferent to the fussy customs of her tribe, lives part of the time in a residence mere steps away on East First Street. By no means standard for the surroundings, it's a large 19th-century schoolhouse hidden from the sidewalk out front. Hoffmann bought it more than 20 years ago, when it was a run-down relic surrounded by crack dens.

Walking into Lucien that night was like stepping into any one of the many chic *boîtes* in art-world ports of call. Serpentine Galleries artistic director Hans Ulrich Obrist, one of the most familiar of taste-making curatorial mavens, was stationed at one table. Liam Gillick, the artist, professor, curator, and hyper-connector, was having a cigarette outside. Asad Raza, an artist whose conceptual work would soon be on view in the Whitney Biennial, was at another table with Tom Eccles, who formerly helmed the Public Art Fund and is currently director at the Hessel Museum of Art at Bard College. Nearby were Rachel Rose and Ian Cheng, two of the most celebrated young artists in the country and, as it happened, also a couple.

All of those assembled were there for Hoffmann. They had gathered previously at her house, and they were engaged now in a kind of ongoing dialogue that has become integral to Hoffmann's own LUMA Foundation. Established in 2004, LUMA is a sprawling, borderless, and well-funded enterprise that encompasses projects that spring from the mind of its founder. Among its initiatives thus far are wide-ranging symposia in international locales, a collection-swap endeavor called POOL, the youth-centric curatorial outfit 89plus, and many other itinerant initiatives, some extending beyond art into the realms of environmental awareness, education, and human rights.

LUMA has roamed for the past decade-plus, but it will soon occupy a real home. In Arles, France—a storied city in the south whose history dates back to ancient times—Hoffmann has dreamed up a sprawling 20-acre campus with 100,000 square feet of exhibition space built within former manufacturing plants. Already up and running after renovation by Selldorf Architects, some of the structures—La Grande Halle, L'Atelier des Forges, and the main exhibition space, La Mécanique Générale—will sit among parks designed by Belgian landscape architect Bas Smets. And then there is the centerpiece: a glistening building of Frank Gehry's design, with surfaces defined by his signature twisted-metal silver undulations, that will tower 200 feet above the town when it opens in 2018.

The construction project is LUMA's looming pinnacle, and years of toil with French bureaucrats and cultural gatekeepers have attended Hoffmann's first real foray into the public sphere. Though recognized as one of the world's great art collectors

and patrons, and a board member of nearly a dozen museums, *Kunsthallen*, and universities, she is extremely private—enough so that it was strange to see her on open display at a teeming bistro in New York. More appropriately, given her character, at a certain point in the evening, with an ever-younger crowd of skateboarders and models amassing at Lucien for dinner well past midnight, I looked over to her table, and she was gone.

In June, I visited Hoffmann in Zurich. She was wearing sunglasses on a perfectly clear, bright afternoon in her hometown, or at least one of her hometowns. She was relaxed and, at 61 years old, showed no sign of fatigue from being in the middle of a travel schedule for the Grand Tour—the rare confluence of the Venice Biennale, Documenta, Skulptur Projekte Münster, and Art Basel—that might have exhausted any patron.

High on her list of priorities was LUMA Arles—an undertaking conceived in a spirit shared with the kind of production-intensive or time-based artwork it is meant to support. LUMA Arles will be a new kind of arts institution, Hoffmann said—a “museum of the 21st century.”

“As a child, I remember [Arles] functioning as an industrial town, and all of a sudden it was gone,” Hoffmann said of the manufacturing hub where she spent much of her childhood. Her father was a conservationist and ornithologist, and her mother was a countess, born to Russian nobility who fled St. Petersburg during the Bolshevik Revolution.

“I’m sure I have got all this in me—all this history in Arles,” she said. “And this helped define the project. When you see a space and it touches you, all these elements come together. If there [had been] no space in Arles, would we have done it? Maybe not.”

We were sitting at a picnic table on a rooftop terrace at the Löwenbräukunst, a 19th-century brewery that was gutted and turned into an arts complex in 2012. The expansive space houses two outposts of the gallery Hauser & Wirth, Galerie Eva Presenhuber, a dozen other art spaces and bookstores, and the Kunsthalle Zurich. As president of the Kunsthalle, Hoffmann was a driving force behind the building's transformation. Once the arts complex opened, she also established LUMA's own local branch, known as LUMA Westbau, on two of its sprawling floors.

We were joined by Simon Castets, director of the Swiss Institute in New York, and Obrist, both of whom help run the LUMA-supported curatorial practice 89plus, which showcases artists born in or after 1989. There was a related show up at LUMA Westbau, and after an opening and a performance, there would be a dinner at Hoffmann's mansion overlooking Lake Zurich in advance of the annual Art Basel fair in the neighboring city 50 miles to the west. Invitations to the event were so coveted that the director of a nearby gallery with an opening that night approached Hoffmann to say he would like to attend her party—in lieu of the fete for his own shop.

For many, the next day would begin with a zippy hour-long train ride to Basel, a city informed by Hoffmann's birthright



Established in 2004, LUMA is a sprawling, borderless, and well-funded enterprise that encompasses projects that spring from the mind of its founder.

within a family that has played an integral role in many of Switzerland's cultural and scientific revolutions. In Basel, the name Hoffmann appears on street signs, buildings, trucks, advertisements, museum donor lists, and historical plaques—all of them signaling a foundational Swiss family. Hoffmann's ancestor Hans Hoffmann became a Swiss citizen in the late 15th century. But the family's true mark on the city came at the end of the 19th century, when Maja's great-grandfather Fritz Hoffmann-LaRoche started a pharmaceutical enterprise, F. Hoffmann-La Roche & Co., that would become one of the largest healthcare companies in the world and help make Basel a European pharmaceutical capital even today.

In the 1960s, the company played a pivotal role in a confluence of vital postwar trends incubated along the Rhine River. Midway through the decade, it introduced a drug that would forever alter the contemporary psyche and bring wealth to many a Swiss pharmaceutical kingpin: a member of the benzodiazepine family that would come to be known as Valium. The economic windfall it generated in Basel collided with a collective civic life wherein

ABOVE Installation view of "Systematically Open? New Forms for Contemporary Image Production," 2016.

increased income and free time—and, perhaps, medicated happiness—led to a newfound appreciation for contemporary art.

With the backing of a company that today is worth \$220 billion, Hoffmann-LaRoche's son Emanuel began collecting artwork that became the basis for the Emanuel Hoffmann Foundation, which fast-tracked Basel to become one of Europe's leading hubs for art. The foundation supplied works to institutions such as the Kunsthalle Basel and the Kunstmuseum Basel, and it funded the Museum für Gegenwartskunst, the first museum in Europe devoted exclusively to art made after 1960. Since 2002, all work from the Emanuel Hoffmann Foundation not held by other institutions has been on view nearby at the Schaulager, the Herzog & de Meuron–designed private arts center established by Emanuel's granddaughter, Maja Oeri. (Maja Hoffmann, who is Oeri's cousin, sits on the Schaulager's board.) Such was the milieu in which, in the early 1970s, three ambitious art dealers who wanted to open a fair to rival Kunstmarkt Köln cultivated Art Basel, now the world's leading art bazaar.

By that time, Maja's father, Luc Hoffmann, had defected from the family business of pills and paintings and began to devote his life to ornithology. He moved his wife and children to Arles, in marshy wetlands in the south of France, where the bird-watching is world-class. But millennia of human intervention had cracked the fragile ecosystem, and Luc Hoffmann decided it

was up to him to save it. He opened the Tour du Valat, a research station, in Arles, and, along with cofounding the World Wildlife Fund, established the MAVA Foundation, a program that promotes biodiversity in Europe and Africa. He named it after his children—Maja, André, Vera, and Daria.

It was here that Maja Hoffmann wanted to build the headquarters of LUMA—named after her own children, Lucas and Marina. “Arles is a small town, but it has a big territory with the wetlands and a network with all the Mediterranean,” Hoffmann said. “The environment and culture [are] not so often mixed in a way that is interesting for people who do culture-only or environment-only.” Combining the two—the cultural world and the natural world in which culture transpires—is an important project for Hoffmann, who grew up with both. “This is the moment,” she said of LUMA Arles's impending completion, “when it's going to come together.”

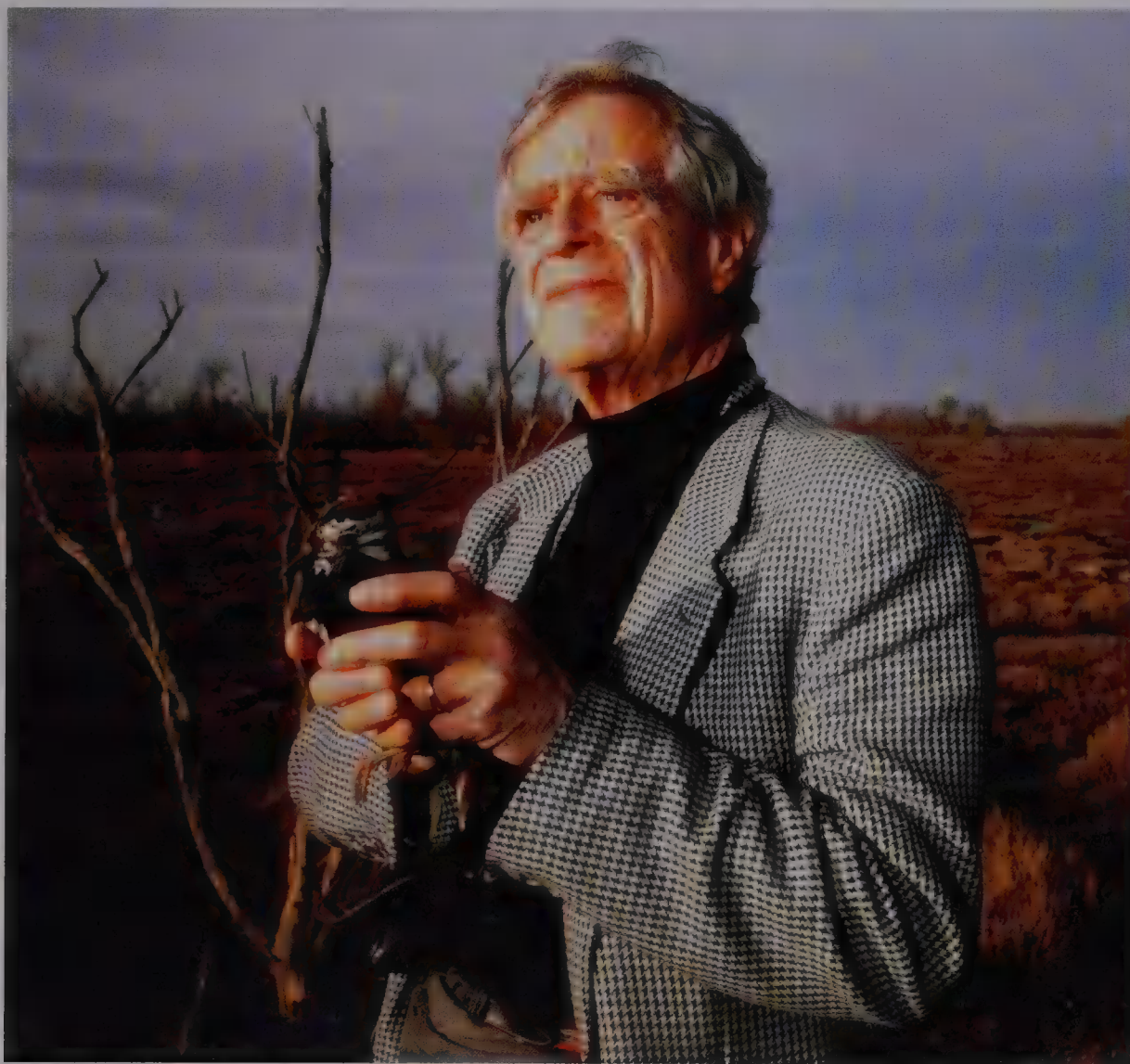
Unlike foundations that are beholden to a board of directors, LUMA is financed by just Maja Hoffmann. She gave €100 million (around \$117 million) of her own money to fund the project in Arles, for which she oversees operations with a so-called “core group” of five advisers: Eccles, Gillick, and Obrist, as well as Philippe Parreno, an artist who lives and works in Paris, and Beatrix Ruf, who

helmed the Kunsthalle Zurich for 13 years before becoming director of the Stedelijk Museum in Amsterdam in 2014. “Two artists, three curators—it's an experimentation,” Hoffmann said.

“If anyone proposed this as a model, you'd think they were nuts,” said Eccles of an arrangement that could easily lead to power plays and palace intrigue. “But the opposite happens. It really works. We fight and then make up, and we usually leave Arles agreeing on the way forward.”

LUMA's formative history predates any talk of a project in Arles, but the relationships within the core group run even further back. “Everybody has known each other much longer than ten years,” said Obrist, who originally met Hoffmann 30 years ago, when he was a teenager visiting his first Documenta in Kassel, Germany.

Eccles, for his part, said he met Hoffmann a little more than a decade ago. “I had no idea who she was,” he said. “She was



completely invisible on the internet—quite the inverse of what she is today. She said, ‘Would you like to come to Zurich?’ I said, ‘Sure.’ And she said, ‘How about next Tuesday?’”

“You know [how] you say that you met someone at a dinner—it never happens like that,” said Gillick. “People who really care about contemporary art—they tend to find *you*.”

The idea for an art center in Arles had been in an embryonic state for years, more a subject for conversation than plans for a concrete space—a museum in theory more than bricks and mortar. Even when Hoffmann took Eccles to see the models that Gehry had devised, it was unclear if it was a serious venture or a flight of fancy for an heiress with seemingly limitless funds.

“Maja doesn’t like it when I say this, but for the first four or five years I was working on this, I had no idea whether it would happen,” Eccles told me. “It could have stopped in a blink.”

Once the core group was established, they began to develop a rhythm to reverse-engineer what a museum could be, breaking the idea down to basic principles and building it up again. The ability to conceive a museum from scratch gave LUMA a particular advantage—Eccles likened old institutions to oil tankers but said that, unlike his point of comparison, LUMA can turn on a dime. Gillick discussed his ideas for the institution in terms of the interplay between time-based work and the duration of exhibitions—such that work can be defined in part by how long it is on display. Unlike a museum in thrall to the vagaries of a public hungry for fleeting and eminently Instagrammable work, LUMA Arles has a chance to assume a new position as if it were a grand artwork of its own: a meta-exploration of the theory of the museum itself.

“From the get-go,” Obrist said, “it was always this prefiguration of an art center, to connect art to other disciplines. It’s like a think tank.”

The origination of LUMA, Eccles said, is similar to the development of the Dia Art Foundation in the 1970s, when oil money from Texas funded a new kind of organization that could create a stable of artists and provide them with funds to realize audacious visions. “You start out with a very utopian idea, where everything’s possible,” Eccles said.

As in the early years of the artist-oriented Dia, LUMA favors creators of a very particular cast—in this case, artists whose practices explore modes of production. Among Hoffmann’s recent acquisitions are Jordan Wolfson’s chain-controlled *Colored Sculpture* (2016), the meta-photography of Wolfgang Tillmans, and mini-factories by Olafur Eliasson. And ideas for presentations to come include vigorous artist-run exhibitions that can instruct as much as they entertain, as exemplified by a show last year in La Mécanique Générale: “Systematically Open? New Forms for Contemporary Image Production,” which was curated by Walead Beshty, Elad Lassry, Zanele Muholi, and Collier Schorr.

But LUMA Arles aspires to be more than just a display of Hoffmann’s holdings. “She’s invested in the thing itself being in production, be it a show or a book or a performance or an



OPPOSITE Luc Hoffmann, Maja’s father, was a dedicated ornithologist.
ABOVE Aerial view of LUMA Arles as it will appear in the Parc des Ateliers; Rendering of Frank Gehry’s design for LUMA Arles.

“She’s invested in the thing itself being in production, be it a show or a book or a performance or an artwork—or the creation of an art center.”

artwork—or the creation of an art center,” said Ruf.

The core group adopted a similar approach for its operations, wherein the goal is to construct a new kind of institutional practice predicated on ideas of construction. The brain trust was not initially prepared, however, for swells of local opposition that threatened to stall the process. First, there was the general unease that some in Arles feel about Hoffmann, whom the local press has dubbed the “Princess of Arles” in a less than admiring way. Some locals resent that she is not from France, and some French culture ministers resent that she wants nothing to do with official arbiters in Paris.

The first plan for the main building in Arles was exhibited at the biennial International Architecture Exhibition in Venice in 2008, with early designs to raise a pair of Gehry towers in the center of the city. But when blueprints went before the French National Commission for Historical Sites and Monuments in 2011, the request received a resounding no on the grounds that the two structures would overshadow the bell tower of a historic church and disturb buried Gallo-Roman sarcophagi.

Two years later, after eliminating one of the towers and moving the other away from the place of worship, the plans were approved. Still, skepticism remained. In one report, residents wondered “where will this giant Monopoly game end?” and claimed Hoffmann was “buying the city with cultural projects.”

Then there was tension with the Arles-based photography festival Les Rencontres d’Arles, which has been the town’s leading cultural offering since 1970. After a period of peace between the stalwart institution and Hoffmann during which she took a seat on the photo fair’s board, the relationship turned testy in 2014, months after Hoffmann paid €10 million (about \$11.6 million)

for land in the Parc des Ateliers, where a bulk of the photo festival’s exhibitions go on view each year. Hoffmann stressed that she would allow the fair to rent its regular space from her, which, along with other exhibition spaces, would be spiffed up by the architect Annabelle Selldorf and thereafter be associated with LUMA. But Rencontres director François Hebel insisted that such an arrangement would limit the photo fair’s independence. He accused Hoffmann of scheming to push the fair away from its photography-focused approach and working to delay its own plans to open an international center for photography.

In an interview in the *British Journal of Photography*, Hebel claimed the Parc des Ateliers land had been “stolen,” remarking, “for four years I’ve been trying to warn the local and national authorities.” In early 2014, Hebel resigned, and the culture minister of France, who had visited the grounds with then president François Hollande, issued a statement criticizing LUMA for having caused the departure of the beloved director.

When asked this summer about the various issues with the government and cultural institutions in Arles, Hoffmann sighed. “It’s more about taking action or not taking action,” she said. “You know, there is talking—the think tank—and conceptualization, and you could leave it as an unrealized project. But, in this case, we started to manifest it, one step after another.”

Hoffmann has won over many of her opponents. In addition to smoothing over tensions with Rencontres d’Arles by offering suitable space in the refurbished Atelier des Forges and promising autonomy to the fair, she turned the town’s mayor into a staunch LUMA supporter, hosting him at press conferences and bringing him along as she traveled the world evangelizing for her future museum. In time, a new trajectory was set for LUMA Arles to continue toward its planned completion in 2018.

“Outside of government, I don’t know who would do this,” said Eccles. “The vision is bigger than building a cultural center—it’s about the transformation of the region.”

Hoffmann and her team officially broke ground in April 2014. Hervé Schiavetti, the mayor of Arles, said at the time that the postindustrial city with unemployment higher than 10 percent could use the €100 million (\$117 million) investment to help create jobs.

In the years since, relations around town have improved. In July, the most recent edition of Rencontres d’Arles opened, with support from LUMA. Visitors to the photo fair could check out construction progress on the new museum, and pictures of Gehry’s twisty spire started appearing on Instagram, the monument-to-be having advanced enough to make for alluring selfie bait. The rest of the design stood poised to impress, with shimmering silver scales wrapping around the swirling futuristic tower and a wispy rock formation that could disappear like a mirage into a clear sky.

In May, LUMA opened an Annie Leibovitz show in the Grande Halle, the foundation having recently acquired the photographer’s archive, and the New Museum in New York, of which Hoffmann is a board member, held its Ideas City conference in the Parc des Ateliers. Both helped support the argument for Arles as an important stop on the art-world circuit—right between Paris and St. Tropez.



Back in Switzerland in the midst of the Grand Tour this past summer, on the rooftop of the Löwenbräukunst, Hoffmann surveyed Zurich, the city that her family's business had helped usher into modernity. Then she gathered her things and went to a café next door, where she stood onstage by Obrist's side as he introduced a performance by the young Chinese artist Zou Zhao that was part of a show for 89plus.

"I'd like to thank Maja for the partnership—really, from day one," Obrist said, as Hoffmann stood silently.

Zhao's performance included singing about something called the "Apology Embassy," an imagined research institute that works with the public sector and individuals to produce sophisticated, sincere, and well-crafted apologies.

Later, with all the evening's local openings over, the select few invited to the party at Hoffmann's home took cars outside the city limits at sunset, down a winding road that hugs the

edge of Lake Zurich before arriving at a driveway at the base of a secluded hill. There, rising above the lake, stood the estate: massive and minimal both, a Marcel Breuer-designed Brutalist masterpiece in gray and white set atop deep green grass and, below, water in aquamarine. Wraparound windows let guests peer into a living room filled with artworks by Rirkrit Tiravanija, Karen Kilimnik, and Richard Prince and furniture by George Nakashima, Jean Royère, and Jean Prouvé. Outside, partygoers nibbled on Iberian ham while walking around lawn sculptures by Paul McCarthy and Willem de Kooning.

As the evening continued, Hoffmann grabbed a microphone to address the crowd, many of whom were heading out soon to Art Basel. She had already hopped on the microphone twice before, to greet her guests and then almost bashfully to ask them to come to dinner. But the modesty must have been at least a bit of a front for a woman with the vision to build an iconoclastic foundation and a museum to call its own. Or was it?

"And now is my last time on the microphone," Hoffmann said, ceding the spotlight and ducking back down to her dusk-lit table. "Goodbye from me!" ■

ABOVE The LUMA Arles core group from left to right: Liam Gillick, Hans Ulrich Obrist, Maja Hoffmann, Beatrix Ruf, Philippe Parreno, and Tom Eccles.

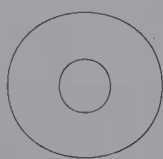


YOUNG & RESTLESS

COLLECTOR **MICHAEL XUFU HUANG**
HAS GROWN UP FAST IN A CHANGING ART WORLD

BY BARBARA POLLACK
PORTRAIT BY KATHERINE MCMAHON

Michael Xufu Huang, photographed on
June 15, 2017, at the New Museum.



On first meeting Chinese collector Michael XuFu Huang, one is struck by his fashion sense—colorful, quirky, debonair—and, given his stature in the art world, his youth. At 23, he has just completed his undergraduate degree at the University of Pennsylvania, and while that might be a fine accomplishment for most people his age, Huang has also surpassed the goal of many a seasoned collector. In 2014, when just 20, he cofounded a museum in Beijing, M WOODS, that has garnered praise for exhibitions of international artists, including a knockout Andy Warhol show devoted to films, photography, and interactive installations, and a survey of sacred art ranging from Giorgio Morandi and Egon Schiele to Indian Tantric drawings and ancient Chinese stone carvings.

This summer, the museum offered a glimpse into Huang's own collection with "Heart of the Tin Man," a survey, on view into October, of emerging and established artists influenced by post-internet culture. In contrast to many exhibitions in China that feature artworks primarily by native artists, this one includes only three: aaajiao (the so-named virtual persona of digital artist Xu Wenkai), Liu Wa, and Yangzi. The rest of the artists enlisted—Lawrence Abu Hamdan, Ryan Gander, Yngve Holen, Institute for New Feeling, Austin Lee, Sean Raspet, Pamela Rosenkranz, Amalia Ulman, and Gillian Wearing—come from different parts of the globe and reflect the young collector's expansive taste and dedication to work that investigates the impact of technology on his millennial generation.

"The internet and technology are my passion," Huang said, noting that online interconnectedness helps explain the international interests he shares with his youthful peers in China. "I think that every generation has something that is prominent—for the Renaissance, there's religion, and for Impressionism, there's the invention of the camera. Nowadays, everything is technology and the internet."

Huang's interests at a young age caught the attention of the New Museum in New York, on whose International Leadership Council he served for two years before being named the youngest member of the institution's board of directors. "Everywhere I go in the world, I run into Michael participating in panels and professional art events," said Lisa Phillips, the New Museum director. "Somehow he [was] able to handle his class work while running a museum in Beijing—it's phenomenal." Huang is the museum's first board member from Asia but, more important, Phillips said, "he represents the millennial generation that really is our core constituency."

For Huang, the match was natural, given the New Museum's commitment to digital art initiatives, including the publishing and artist-project hub Rhizome and its Seven on Seven conference, which couples artists with enterprising technological thinkers. And Lauren Cornell, a specialist in the field who recently left the New Museum to direct the curatorial program and museum at Bard College in upstate New York, contributed an essay to the catalogue for the "Heart of the Tin Man" exhibition.

With his knowledge of the newest names in contemporary art and his constant travel, Huang is a singular character but



CLOCKWISE FROM TOP LEFT Installation view of Amalia Ulman's *Excellences & Perfections*, 2014, at M WOODS. Huang with Austin Lee's *Falling Cat*, 2016. The exterior of M WOODS in Beijing; A museumgoer engages with Ryan Gander's *Dominae Illud Opus Populare*, 2016.





also an exemplary representative of a new generation of Chinese collectors who are more global in their approach to visiting art fairs and diversifying their collections to include international work. Born in Chongqing, in southwest China, in 1994, Huang grew up in Beijing. Neither of his parents—his mother, highly successful in the pharmaceutical industry, and his father, a lawyer specializing in finance—was particularly interested in art, but Huang grew curious early on his own, while a teenager at a boarding school in London.

“The Tate is really where everything started,” he said, “because they have such great retrospective exhibitions for artists.” He recalled one exhibition in particular, a show of beach paintings by Alex Katz presented at Tate St. Ives. “You could see the sea through the windows,” he said, “and I really felt connected with the work. That is where I grew my passion for art.”

Ironically, it was also in London that he first came to appreciate developments in Chinese contemporary art, by way of a visit to “Art of Change: New Directions from China” at the Hayward Gallery in 2012. Though he was aware of such Chinese painters as Zhang Xiaogang and Zeng Fanzhi, the formative show was his first exposure to contemporary installation and performance artists including Chen Zhen, Yingmei Duan, Gu Dexin, Liang Shaoji, Sun Yuan and Peng Yu, Wang Jianwei, Xu Zhen, and MadeIn Company.

Huang’s first acquisition was a lithograph by Color Field artist Helen Frankenthaler, a gift from his parents in 2010 when he was 16 years old. “I was a good boy and I never spent much money,” he said. “My parents never really gave me anything for

birthdays or Christmas or holidays, so I asked if I can get this for a birthday present.” The work cost less than \$5,000.

His collecting scaled up and took off after he moved to Philadelphia in 2013 to begin his studies in art history at Penn. He threw himself into the gallery scene in nearby New York and started attending fairs like the Armory Show, Independent, and the ADAA Art Show. “The more choice you have, the more you want to spend,” Huang said, noting that he started slowly before developing his current focus on emerging artists. “It excites me that I can grow with them, and I like to help them as I collect them.”

Today, Huang’s collection totals approximately 150 works by, as he is quick to point out, mainly young or emerging artists rather than established blue-chip names. He is a major fan of Amalia Ulman, who shows with the James Fuentes gallery and has created a kind of Cindy Sherman-inspired performance practice on Instagram, and of Yuji Agematsu, a recently ascendant New York-based artist who makes miniature sculptures from debris he finds on the street. Among his favorite young Chinese artists are Yan Xing, whose recent solo show, “Dangerous Afternoon,” mixed conceptual art with an erotically charged backstory at Kunsthalle Basel, and Song Ta, an installation artist whose pseudoscientific surveys have critiqued Chinese society in such settings as the gallery Beijing Commune.

Unlike Chinese collectors who favor formidable shops with established names, Huang frequents adventurous galleries like JTT on the Lower East Side in New York, Société in Berlin, and Arcadia Missa in London. Jasmin Tsou of JTT met Huang

when he was just a sophomore in college and found him easy to engage. “He would come and talk to me for long periods of time,” she said. “He was clearly very educated, so it was easy to fall into talking in depth. He always had a finger on the pulse in terms of relating things in my gallery to other pieces he had seen in different countries.” Among his acquisitions, Tsou said, was a photograph by Anna-Sophie Berger as well as work by Diane Simpson and Glen Fogel.

“At the beginning, it was hard because people don’t necessarily take you seriously,” Huang said. “But when you start to have a name and are more known, people will respect you.” Extra respect can be earned in certain quarters when, like Huang, a collector makes a name not by spending a fortune at auctions but rather by supporting young post-internet artists whose work can be brainy, ephemeral, and challenging to maintain.

Moving from student housing in Philadelphia to an apartment in Gramercy Park in New York, Huang has not yet made a home that serves as a showplace for his collection. Fortunately, he has a museum to do that for him. M WOODS was established in the 798 Art District of Beijing with two partners, the collector couple Wanwan Lei and Lin Han, both also under 30.

“We all thought it would be beneficial to have three founders—they say the triangle is the most stable structure,” said Lei, who met Huang when he was still a teenager in New York. She had worked as an intern at David Zwirner gallery and

graduated from the arts administration program at Columbia University before staging pop-up exhibitions around the city. For his part, Lin is a second-generation millionaire son of financial-investor parents who runs a public relations firm serving such luxury brands as BMW, Mini Cooper, and TAG Heuer.

Unlike Huang, the couple is based in Beijing, and their collection comprises more than 300 artworks, ranging from Old Masters and ancient Buddhist statues to works by Chinese artists and recent purchases of works by painter Cristof Yvoré and photographer Dirk Braeckman. “Michael’s ideas are different than ours but never in opposition,” Lei said. “I think we learn a lot from each other, and it’s been helpful to have eyes in New York, to report back and promote M WOODS.”

Since its opening three years ago, the institution has filled a new role in Beijing, a city with many galleries but a dearth of contemporary art museums, especially ones with the kind of rigorous educational programs that M WOODS provides. The museum presents gallery talks and film series to accompany shows, as well as free days for children, students, and working artists. “We decided to do the museum because we felt there is a need in China,” said Huang. “I wouldn’t be where I am right now without the museums in London.” While galleries have their place, he said, museums fulfill an educational function lacking in the marketplace—and a primary goal of M WOODS is to educate its audience. “Eighty percent of our audience is young people,” he said. “They are the future of the Chinese art world.”

After the “Heart of the Tin Man” show, the museum is planning two upcoming exhibitions: a total environment by young Chinese artist Lu Yang, who makes 3-D animations that blur distinctions between neuroscience and spirituality, and a retrospective of works by California artist Paul McCarthy.

The wide range is evidence of education but a unique vision too. “I don’t know why he was in school—he could do what he was going to do without school,” said Kenneth Goldsmith, the conceptual poet and artist who taught Huang in three university courses, including one notoriously named “Wasting Time on the Internet.” “Michael was buzzing around the world being Michael, but when he dropped into class, his insights were amazing. He would just come in and sprinkle fairy dust everywhere. Everyone would be under the spell of Michael’s fabulousness.” That fabulousness has a modest side as well. “I once ran into him on the \$8 bus from New York,” Goldsmith recalled, noting that it was Huang’s style not to need a limousine to get him where he needed to go.

With his youth intact and his future wide open, Huang said he plans to continue dividing his time between New York and Beijing. He may find himself working in venture capital, he said—there are start-ups he wants to explore. But he would prefer to avoid a corporate environment. “Since I am young, I can afford to make mistakes,” he said. “I want to try things out for myself first.”

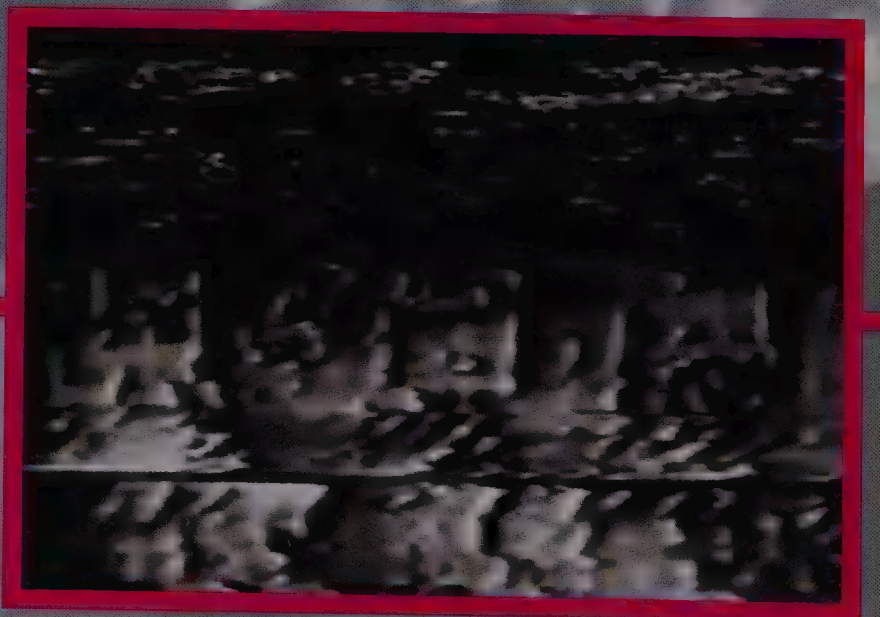
Asked about the source of his confidence, he said, “I think it comes from the art world. When I was young, I was shy. But now that people don’t think of me as just a kid, they respect what I do.” ■



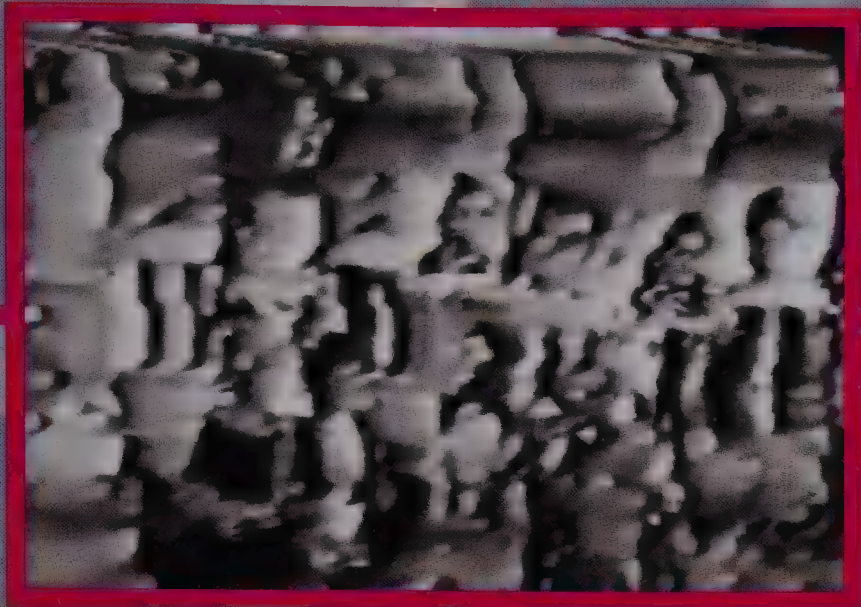
OPPOSITE Lu Yang, *Delusional Hearse*, 2015, single-channel video.
THIS PAGE Huang photographed in front of the New Museum in New York.



WHAT WE TALK ABOUT WHEN WE TALK ABOUT L.A.

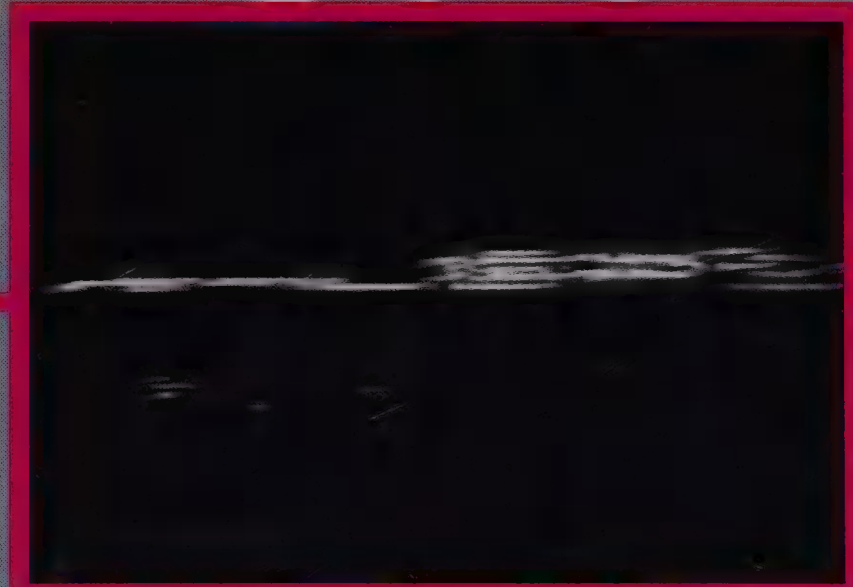
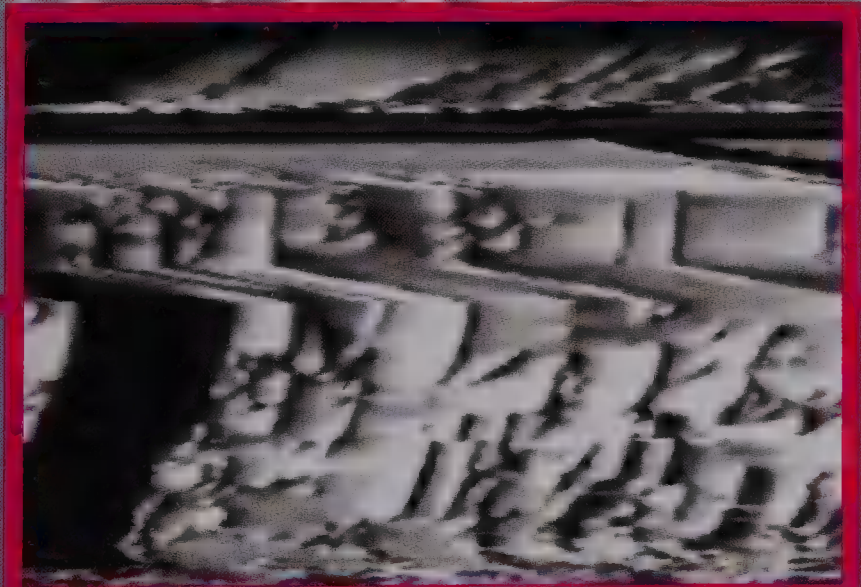


THIS SPREAD OVERLAY Clemente Padín's *Missings Miss*, 1993, black-and-white video stills.
THIS SPREAD BACKGROUND A July 2015 protest in la Plaza de la Constitución, Guatemala City.



PACIFIC STANDARD TIME: LA/LA PUTS LATIN AMERICAN
AND LATINX ART AT THE CENTER OF ART HISTORY

BY MAXIMILIANO DURÓN

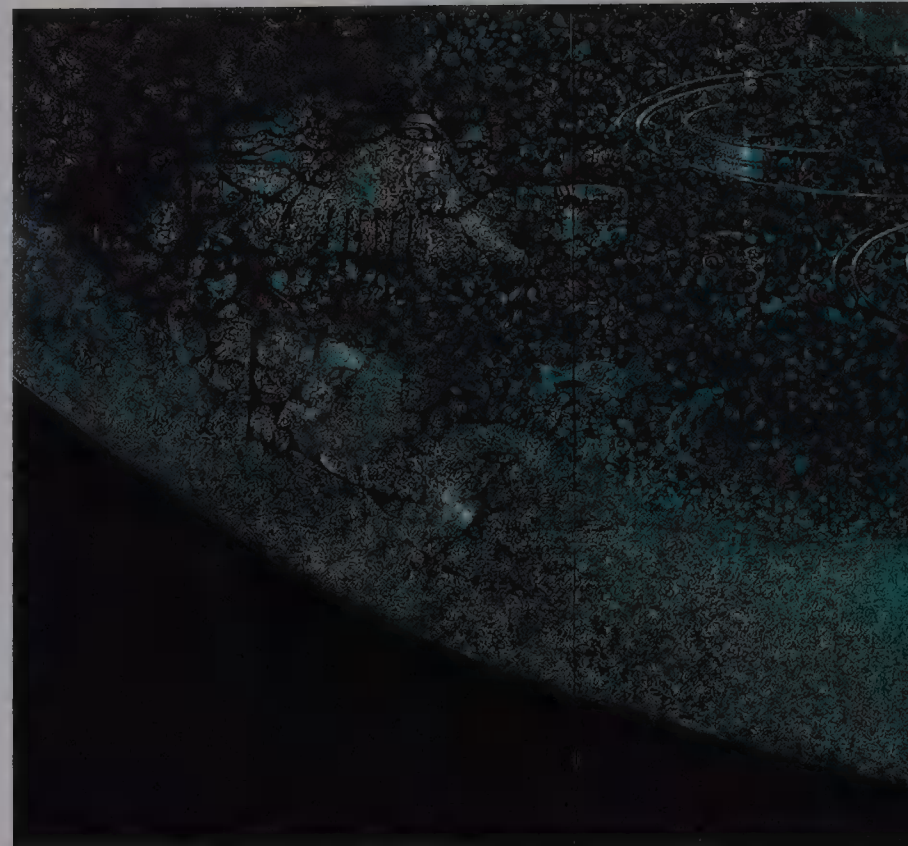


Emiliano Valdés, the Guatemalan-born chief curator of the Museum of Modern Art of Medellín, Colombia, had traveled back to his native country in July 2015 to research an exhibition, but shortly after landing in Guatemala City, he decided to attend a protest. It was, he said, “part of what people were thinking about and talking about.”

“¡Renuncia ya! ¡Renuncia ya!” the crowd roared over the clamor of drums and trumpets. It was a Saturday evening, and thousands of people had gathered in la Plaza de la Constitución, the capital city’s main square, to call for the resignation of the country’s then president, Otto Pérez Molina. Every week for three months, the protests had been going on in the square, first sparked by the revelation of a far-reaching customs scandal that defrauded the state of millions in imports revenue. The protesters carried posters and candles, and waved Guatemala’s flag. The *New York Times* captured the scene, describing a placard in front of a pile of bananas that read, “We seized this fruit as a reminder that Guatemalans still own their history and can change it,” the bananas a reference to the U.S.-owned United Fruit Company’s history in the country that culminated in a U.S.-backed coup in 1954.

Valdés remembered the air being thick with tension—and hope. “After so many years of the confrontations and the war and a really charged and violent social and political atmosphere,” he said, “it felt like for once the whole country was working together, was speaking the same language, was fighting for a common cause.”

This September, the exhibition that Valdés has co-curated, “Guatemala from 33,000 km: Contemporary Art 1960–Present” opens at the Museum of Contemporary Art Santa Barbara. The first major survey of contemporary Guatemalan art in the United States—and as much a political and social history as an art history—it is just one of more than 70 deeply researched exhibitions of Latin American and Latinx art at Southern California institutions comprising the Getty Foundation’s Pacific Standard Time: LA/LA, a four-month-long program that aims at nothing less than “flipping the history of modern and contemporary art, beginning with the Latino perspective,” as Getty Foundation deputy director Joan Weinstein put it. She hopes the initiative “will help complicate even the notion that there is such a thing as Latin American art. I think we’ll have achieved our goal if we get people to say, ‘This is much more complex, much more heterogeneous.’”



The unprecedented program will “put Latin America at the center of art history,” said Andrew Perchuk, deputy director of the Getty Research Institute and a co-curator of a hotly anticipated Getty Center exhibition of Concrete art from the collection of Patricia Phelps de Cisneros. From now on, he said, “when you’re doing a show on feminism or on video art or on geometric painting, it won’t be complete unless you include these artists from Argentina or Chile or Mexico.”

PST: LA/LA is the third edition of Pacific Standard Time, and the largest. The first, in 2011, focused on art produced in Los Angeles in the postwar era; the second, in 2013, looked at modern architecture in Southern California. “LA/LA” can stand for any combination of Los Angeles, Latin America, and Latinx art. The exhibition has been in the works for almost six years, but it comes at a time when attention to art from south of the border is especially charged. Earlier this year, materials describing the initiative began carrying the tagline “A Celebration Beyond Borders,” an allusion to the U.S. president’s anti-immigrant and anti-refugee rhetoric, and his desire to build a wall along the border with Mexico.

It has been 25 years since Los Angeles saw such an extensive focus on art from anywhere in Latin America. Artes de Mexico, a multi-venue festival of more than 200 events that took place over four months in 1991, was prompted by “Mexico: Splendors of Thirty Centuries,” a traveling exhibition that made a stop at the Los Angeles County Museum of Art that year. Artes de Mexico was an effort to draw attention to the city’s Mexican roots and away from undertones of exoticization, which were present in the



LEFT Isabel Ruiz, from the series “Historia Sitiada,” 1991–92, installation view, 2013, at La ERRE, in Guatemala City. ABOVE Efraín Recinos, *Guatemala vista desde 33,000 kms de distancia (Guatemalita)*, 1960.



marketing campaigns for the exhibition's stops in other cities.

"Los Angeles itself has been, and to a certain degree still is, a Mexican city," Rubén Ortiz-Torres, an L.A.-based Mexican artist, told me.

For decades, Southern California has had a significant Latino presence, and it has recently shifted even further, with Latinos now comprising 44.7 percent of the state's eight southernmost counties, according to July 2016 estimates from the U.S. Census Bureau. In L.A. County, Latinos account for 48.5 percent.

PST: LA/LA looks to further the outreach of the city's cultural institutions to a demographic that, according to some estimates, will be just shy of the 50 percent mark statewide in 2060. Michael Govan, LACMA's director since 2006, said that although his museum is focused on programming that addresses a Latinx audience, there is still work to be done. Currently, 80 percent of LACMA's visitors are locals, and while a handful of exhibitions at the museum have passed the 30 percent mark for visitors with Latinx heritage, only 20 to 21 percent of visitors in that demographic visited the recent "Picasso and Rivera: Conversations Across Time." For PST, LACMA will host five exhibitions, including a retrospective of the Chicano artist Carlos Almaraz, "Painted in Mexico, 1700–1790: Pinxit Mexici," and "Home—So Different, So Appealing," a thematic exhibition that takes the concept of home as a starting point and organizing principle.

"The elephant in the room, culturally, is the giant and growing Latino population," Govan said. He sees that as being the very subject of PST: LA/LA: "a celebration and an awareness of those cultures that represent so much of our contemporary population."

"One of the biggest things that will come out of this is an amazing amount of new research," Govan added, "which hopefully will be the seeds of other art historians and curators finding so many other things to do in art history. You can build on that research for other programs."

As with previous editions of PST, commercial galleries in the

area have gotten involved, with 66 of them putting on concurrent PST: LA/LA-related exhibitions. And two venues—a warehouse in downtown and an exhibition space in Glendale—will host pop-up shows from galleries based in Latin America. Some of the gallery shows have direct—and locally resonant—crossover with the PST: LA/LA program. Craig Krull Gallery is featuring Gilbert "Magu" Lujan, a cofounder of the Chicano collective "Los Four," the first Chicano artists ever to have an exhibition at LACMA in 1974. The show complements UC Irvine's University Art Gallery's survey of Lujan's work, "Aztlán to Magulandia: The Journey of Chicano Artist Gilbert 'Magu' Luján," opening in October.

The best measure of the investment in PST: LA/LA might be the financial muscle the Getty has thrown behind it. More than \$16 million went into planning the program, a significant portion of it in the form of two-year research grants for curatorial teams. Valdés and Miki Garcia, the curators of "Guatemala from 33,000 km," used theirs not only to visit museums, galleries, private collections, and artists' studios throughout Guatemala, but also to traverse the country's rural parts. They wanted to better understand what life was like in contemporary Guatemala's countryside, where, during the country's brutal civil war, an estimated 200,000 people, mainly indigenous Mayas, were disappeared.

That horrific event is addressed in "Historia sitiada," a series of work in various mediums by Guatemala City-based Isabel Ruiz. The piece in the exhibition, a mixed-media installation dated 1991–92, comprises a scattering of wood chips, coal, and wax, on top of which two rows of chairs, each bearing a candle, face one another. Ruiz began the project about five years before the peace accords that ended the country's civil war, when survivors had begun uncovering mass graves in and around their villages. Ruiz intended it as a way of mourning. "It's really meaningful in terms of allowing art to create a collective wake," said Garcia, who is

executive director and chief curator of the MCA Santa Barbara.

Even more extensive travel went into “Video Art in Latin America,” co-organized by the Getty Research Institute and LAXART, which will host the exhibition. In planning for it, GRI curator Glenn Phillips and his co-curator Elena Shtromberg, a modern and contemporary Latin American art scholar at the University of Utah, crisscrossed the region, from Mexico to Brazil, from Cuba to Ecuador and Colombia.

“Despite the limitations and despite the political difficulties,” Shtromberg said, “artists are producing work that really is on par with any work that you would see at a biennial in a global setting. The artists may not be known globally but they *should* be.”

Like “Guatemala from 33,000 km,” their exhibition covers painful history. Clemente Padin’s video *Missing Miss* (1993) concerns a group of protesters in Uruguay holding signs showing the faces of people who disappeared during the country’s 1973–85 dictatorship; their bodies were never accounted for. Originally captured on analog VHS tape, “Padin played this tape over and over and over and over again until he destroyed it,” Phillips said. “He played it to death.” The present form of the video is condensed to about six minutes, a process that Phillips estimates took Padin hundreds of hours to do.

“[Padin] throws into relief how poignant or even how politically loaded just the notion of remembering—or the notion of forgetting—can be,” he added.

Another work in the show, Dominican artist Joiri Minaya’s *Siboney* (2014/2017)—part video, part installation—documents a process that will be re-created for the exhibition, in which Minaya paints a wall to look like a tropical print ubiquitous in the Dominican Republic. As she mixes her paints, text appears on the screen: “Does one interpret what one sees? Or does one see what one imagines?” As she looks over her shoulder, at the viewer, in the manner of a classical odalisque, the screen reads: “I see the way you look at me, but I’m not here for you.”

The piece, Phillips said, “looks at how Caribbean women are objectified, sometimes equated with these tropical plants and fruits. It is about her staking out an area that’s separate from that and defiant of that and trying to look back.” In a final act, Minaya douses herself in water and rolls her body against the wall, destroying the tropical image.

In 2011, for the first edition of Pacific Standard Time, filmmaker Jesse Lerner and artist Ortiz-Torres co-curated the exhibition “Mex/LA: ‘Mexican’ Modernisms in Los Angeles 1930–1985,” which looked at the artistic exchanges between Los Angeles and Mexico. Ortiz-Torres titled his catalogue essay “Does L.A. Stand for Los Angeles or Latin America?” a question that, he said, served as an unofficial inspiration for PST: LA/LA. The two have collaborated once again, this time on “How to Read El Pato Pascual: Disney’s Latin America and Latin America’s Disney,” an exhibition at the MAK Center for Art and Architecture in Los Angeles and the Luckman Fine Arts Complex at Cal State L.A. that looks at how Latin American artists

absorbed and reinterpreted Disney imagery.

The show is the outgrowth of a project Lerner and Ortiz-Torres worked on together earlier, a 1995 film called *Frontierland/Fronterilandia*; one piece of found footage had theme park performers dressed as Donald Duck and Mickey Mouse doing an interpretation of a traditional Mexican hat dance. “How to Read El Pato Pascual” takes as its starting point the trip Walt Disney made to Latin America in the early 1940s. Disney and members of his team of animators, writers, and musicians traveled throughout the region in search of inspiration for Disney’s 1942 animated film *Saludos Amigos* and its follow-up, *The Three Caballeros* (1944). Their trip was sponsored by the U.S. Good Neighbor Policy, an attempt by the United States to foster reciprocal exchanges that ultimately reinforced the country’s dominance and influence in the region, making way for destabilizing interventions.

In considering Disney’s influence, Lerner and Ortiz-Torres draw on Ariel Dorfman and Armand Mattel’s 1971 book, *How to Read Donald Duck*, which takes on Disney comic books that were widely distributed in Latin America, and critiques them as imperialistic and neo-colonialist. Ortiz-Torres remembers reading the book as a child in Mexico, then rereading it as an assignment from his professor Michael Asher, while a student at CalArts, the Los Angeles art school founded by none other than Walt Disney.

The “Pascual” in the show’s title comes from the story of a Mexican fruit juice manufacturer of that name that licensed the Donald Duck character as its mascot. After a long labor strike, the owner went bankrupt and the workers took over the company in a sort of “Marxist dream,” as Lerner puts it. “There were these leftists in Mexico who said, ‘Donald Duck doesn’t represent cultural imperialism or the Yankee cultural influence anymore. Now Donald Duck represents the triumph of the proletariat and the workers taking over the means of production.’”

A number of artists in the show use Disney’s fairytale imagery to draw attention to poor living conditions. Argentine artist duo Mondongo’s 2013 mixed-media piece *Me Conformaría Con Poder Dormir (Escultura)*, (“I’d Be Okay with Just Being Able to Sleep [Sculpture]”), shows Snow White slumbering against the backdrop of a dilapidated shantytown.





In photographic documentation of Rafael Bqueer's 2014 performance *Alice and the tea through the mirror*, the artist walks through Rio de Janeiro's favelas dressed as a Disney version of Lewis Carroll's Alice. In one shot, he has his back to the camera as he traipses across a seemingly endless landscape of trash. Ortiz-Torres added the photographs to the exhibition after the checklist had closed, because it was an image that was literally keeping him up at night.

"I couldn't sleep," he said. "It's an image that illustrates this relationship I have with Latin America because I still see Latin America as this wonderland. Even though the wonderland is this place of poverty and social disparity, it's still a wonderland, somehow."

Ortiz-Torres wants "How to Read El Pato Pascual" to go beyond the neo-colonial narrative that is generally employed to understand the relationship between Disney and Latin America. "One of the things we've learned is that you cannot simplify things in those terms," he said. "And maybe at some point these distinctions might not be relevant when you look at the work."

"The show that we're doing is not really a show of how the United States sees Latin America," he added. "If anything, it's an American interpretation of Latin America's interpretation of the United States."

LEFT Joiri Minaya, *Siboney* (still), 2014. ABOVE Rafael Bqueer, *Alice and the tea through the mirror*, 2014.

And yet, how the U.S. views Latin America is one of the central questions raised by PST: LA/LA. Garcia looked into traveling "Guatemala from 33,000 km," the only show in PST to focus exclusively on a Central American country's art, to other U.S. institutions after PST. She received responses from a few venues saying, she paraphrased, "We don't really have a Guatemalan population here, so this doesn't really apply to us."

That didn't make sense to Garcia. "A, I would question their assumptions about Latino populations in their cities," she said, "and B, I wonder, do you have to have a Guatemalan population to want to know and understand this art and part of the world? I don't see any other museum say, 'Well, we don't really have a French population, so we're not going to do their show.'"

Nevertheless, Valdés hopes their exhibition reveals to a wide audience Guatemalans' persistence in the years during and following its 36-year civil war—a persistence that could carry lessons for all cultures. "Unearthing the country's recent history and its past and the source of all these problems and positions could potentially have an impact on society at large," he said. "This is exactly the context in which the exhibition wants to place itself: that of a country that, despite its horrible and tragic story, is still finding the energy and the possibility of coming together and fighting for a better future." ■



PICKET FENCES

AI WEIWEI PROTESTS
OPPRESSIVE BORDERS
WITH A WORK OF
PUBLIC ART

BY BARBARA POLLACK

ILLUSTRATION BY ALEXANDRA COMPAIN TISSIER

In the 1980s and early 1990s, the Chinese artist Ai Weiwei was just another immigrant in New York City, toiling with street portraits, absorbing influences from Conceptualism and Minimalism, and trying to make his way as an artist not yet discovered and effectively unknown. This fall, with a wealth of global notoriety accumulated in the decades since, he returns to the city to make his mark with a sprawling civic project, *Good Fences Make Good Neighbors*, commissioned by the Public Art Fund. Opening in October and remaining into February of next year, the endeavor will commandeer different sites with large-scale installations as well as sculptural interventions throughout Manhattan, Brooklyn, Queens, Staten Island, and the Bronx. The work takes inspiration from the simple structure of a wire security fence and turns it into a powerful statement about boundaries, borders, and immigration.

In announcing the project this past spring, New York Mayor Bill de Blasio said the idea “serves as a reminder to all New Yorkers that although barriers may attempt to divide us, we must unite to make a meaningful impact in the larger community.” De Blasio has been a key supporter of the work, which will be on view at sites as diverse as a plaza near the southern end of Central Park, the iconic Unisphere in Queens, inside the monumental arch in Washington Square Park, and at a simple tenement building on the Lower East Side where Ai once lived while struggling to make it in New York.

“From the beginning, Ai wanted something site-responsive that engaged the infrastructure, the architecture, and the landscape of New York, using the city as a platform rather than putting a sculpture on a pedestal or in a plaza,” said Nicholas Baume, the Public Art Fund’s director and chief curator. He had first approached the artist about collaborating on a project in 2009, when Ai was in New York planning an installation

of his *Circle of Animals/Zodiac Heads* (2010) at the Pulitzer Fountain. But by the time that work was unveiled, in 2011, Ai, who was then based in Beijing, had been arrested by Chinese authorities and his whereabouts were unknown. The Chinese government at first gave no reason for the detention and later attributed it to allegations of tax evasion, though skeptical observers supposed that the arrest was more likely related to the artist’s outspoken views against officials in his homeland.

After his release on bail later that year and pending the settlement of a \$2.4 million fine that he paid in part through donations from hundreds of supporters, Ai remained under house arrest and was forbidden from foreign travel. As soon as Ai got his passport back in 2015 and relocated to Berlin, however, Baume was on a plane to see him, to revisit his invitation to create a site-specific work in New York.

“I feel very good if I can see people view art in a public environment,” Ai said two years later, while back this past spring in the city he once called home. He was sitting in an upscale but earthy Italian restaurant in Gramercy Park, and he said, in regard to public art, that he looks forward to people’s reactions as they encounter his installations unwittingly while they take the bus, make their way to work, and otherwise go about their day. “It’s hard to know before it happens,” Ai said, “but I have a fantasy about it. If you totally know [the outcome], you don’t want to do it. It’s like love—you have to make all the mistakes to achieve all the excitement.”

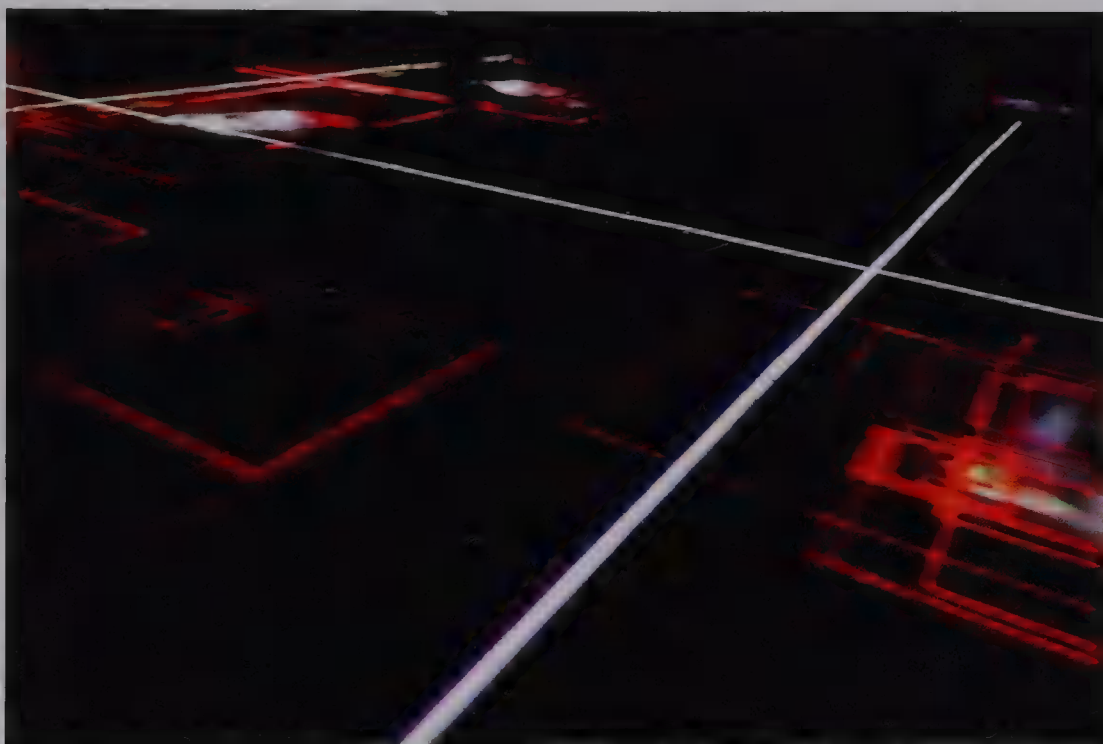
Good Fences Make Good Neighbors takes its title from a line in a 1914 poem by Robert Frost, *Mending Wall*, in which the poet describes neighbors’ annual efforts to repair a boundary between their properties as a metaphor for preventing a more intimate relationship. In an effort to address such boundaries, Ai has spent his last two years since leaving China bringing

attention to the moral implications of the global refugee crisis. He has visited more than 22 countries and numerous refugee camps, interviewing more than 1,000 people caught in dire circumstances after leaving their war-torn or troubled homelands. Results of his undertaking were captured in *Human Flow*, a documentary he directed that premiered at the Berlin Film Festival last winter and will be distributed in the United States by Amazon this fall. The film makes clear the enormous cost of the crisis as it captures individual refugees’ horrible living conditions as well as their hopes and fears. It also demonstrates Ai’s commitment to issues of migration and borders beyond the context of his New York project and the topicality of President Donald Trump’s recent



pronouncements about a prospective wall between the U.S. and Mexico.

"I don't think Trump is relevant—he's just a symptom of a deeper problem," Ai said. Unlike most observers of the presidential election, he was so sure that Trump was going to win that he placed a bet on it. On election night, he was on a flight to Germany and woke up to ask a flight attendant who had won. "I knew it was going to happen," he said. "If you see all the media and all the people laughing about him rather than thinking about what are the fundamental problems of today, then this becomes a natural result." Ai continued, expanding on the suggestion of complicity: "Our biggest danger is that we still see the world as a divided one rather than a total one. In that case, you can never get the right perspective and, when tragedy happens, you think this is other people's problem."



This past year has been something of a homecoming for Ai in New York, a city he describes as akin to a former lover: difficult to visit but impossible to resist. In November 2016, he had four shows simultaneously, at Lisson Gallery and both locations of Mary Boone, as well as at Deitch Projects, where he displayed clothing racks filled with the cast-off belongings of 15,000 Syrian refugees evicted from a camp in northern Greece. This summer, he collaborated with the architectural team of Jacques Herzog and Pierre de Meuron to create *Hansel & Gretel*, a total environment in the Park Avenue Armory filled with surveillance devices and drones that recorded visitors'

OPPOSITE Rendering of one piece in the multi-part Public Art Fund project *Ai Weiwei: Good Fences Make Good Neighbors* at Doris C. Freedman Plaza in New York City. ABOVE Installation detail of *Hansel & Gretel* at the Park Avenue Armory in New York City, 2017.

movements and projected them in the darkened space, as in a high-tech house of mirrors or a creepy public park. In October, Ai's work will feature in the Guggenheim Museum's exhibition "Art and China after 1989: Theater of the World," for which he is also curating a selection of 20 documentary films by Chinese directors.

His biggest incursion, however, will come by way of *Good Fences Make Good Neighbors*, and reactions are sure to be diverse, in mind of such a pointed and timely subject. "There's no refugee crisis, only human crisis," Ai said of the spirit behind the work, which will tap into talk of New York as a so-called "sanctuary city" for immigrants who might not find similar public services to ease their entry elsewhere.

Ai's effort to address immigration issues will be especially evident in a striking sculpture to be placed at the southeast corner of Central Park. There, by the historic Plaza Hotel, a

gilded cage will stand nearly 25 feet high and 24 feet in diameter, with space for a group of viewers to enter and thereby see and be seen through its bars. "A birdcage is an intriguing sculptural form because it serves as both a means of confinement and as a vehicle for display," said Baume. The curator went on to note that Ai's "sly transposition of the form into a large-scale structure captures this dynamic play of power relations and makes it social—the ornamental enclosure becomes a prison."

Not every crisis-minded work by the artist has hit its mark. In 2016, Ai came under criticism for staging a photograph of himself posed face-down on a beach in a re-creation of an image of Alan Kurdi, a drowned three-year-old Syrian boy whose body was found on the shore of Turkey. Taken by photojournalist Rohit Chawla for the magazine *India Today* and exhibited at the India Art Fair, the image drew broad rebukes

from observers who described it as "crass" and "a new low" for Ai.

"So strange," he said when asked about the incident, which he found hypocritical, given that more than a thousand people have drowned at that spot without mass protest. "As an artist, you can be Jesus or the Pope—or a dead body or a child," Ai said. "It was just a gesture, but it became relevant when people started arguing about it. I touched a nerve."

Ai shrugged off the negative reviews—as well as the celebrity status that has accompanied his growing notoriety around the globe. He prefers instead to attribute any attention he garners to a sense of values shared with the intentions of his work. "An artist can do nothing," he said, "but every individual can do something. I don't say I'm an artist—I say I'm an individual mind, which is equal to any politician's mind. We have to find a solution together. It can be through art, it can be through writing, it can be through a newspaper report."

In any case, he said, "we need communication." ■

THE FOUR HORSEMEN OF AMERICA'S APOCALYPSE

Their work
unearths the
seething muck
beneath the
shiny surface of
American culture

By Eleanor Heartney





ABOVE Bruce Conner, *Crossroads* (still), 1976.

The Apocalypse has long been a staple of American film, pulp fiction, popular culture, and high art and literature. Lately it has also been looming large in our political consciousness. From a presidential adviser who is convinced we have entered the fourth and final “turning” in human history to charges by environmentalists that our withdrawal from the Paris climate accord may push global climate change to a tipping point, the Trump era has so far been a time of dark forebodings and doomsday rumblings. At the same time, the art world has been facing its own version of Armageddon with the threatened demise of federal arts funding, the uncertain future of the NEA, and renewed attacks on the First Amendment.

Artists are among our most vocal Cassandras. On the environmental front, Alexis Rockman and Walton Ford play with scenarios of devolution and eco disaster, while Diana Thater, Jane and Louise Wilson, and Richard Misrach explore post-apocalyptic landscapes created in the aftermath of nuclear and chemical accidents. One of the most striking works in this year’s Whitney Biennial was *The Island*, a video by Tuan Andrew Nguyen, who uses the real-life setting of a former Vietnamese refugee camp to stage a dystopic narrative about the last man and woman on earth.

Major art museums, not usually seen as bastions of doomsday thinking, have also tapped into the mood. Consider the titles of four recent and upcoming retrospectives: Jim Shaw’s “The End Is Here” at the New Museum; Bruce Conner’s “It’s All True,” organized by the San Francisco Museum of Art; David Wojnarowicz’s upcoming Whitney retrospective, “History Keeps Me Awake at Night”; and Raymond Pettibon’s recent New

Museum show, “A Pen of All Work.” (The latter’s reference is a bit more obscure; it’s a line spoken by Satan in Lord Byron’s apocalyptic poem, “The Vision of Judgment.”)

The subjects of these retrospectives emerged from various backgrounds and frame their concerns in different ways, but all share a talent for unearthing the creepy things crawling beneath the shiny surface of American culture. They also share a debt, through their youthful exposure to religion, to the tradition of eschatology, or the study of Last Things. The canonical text of the Apocalypse is the Book of Revelation, which recounts the perfidy of Satan, the final, grand battle between the forces of good and evil, and the end of the world as we know it. This mythology has burrowed deep into the modern psyche and provides a language for thinking about our own more secular crises and catastrophes. For these four artists Apocalypse becomes a way to deal with our darkest fears.

Bruce Conner, who died in 2008, was born in Kansas but hit his stride in California, where he spanned the beat, hippie, and punk eras. While he rejected his parents’ more mainstream Protestantism, he was fascinated with the revival meetings he attended as a child, and the sense of magic and mystery he imbibed there remained with him throughout his life. In a 1986 interview printed in a 1999 Walker Art Center exhibition catalogue, he told British curator Peter Boswell, “It seems to me that, within religious contexts there are certain ways of talking about experience that don’t exist otherwise.” Discussing

his particular interests, he added, “Religion carries on a dialogue of relating life to death and the forces that control the world, your life and you. These are mysteries to everyone.”

This fascination lay behind a body of work that encompassed experimental film, assemblage, photography, collage, and painting, and drew on influences as diverse as Christianity, Tantra, Native American spirituality, and gnosticism. The connecting thread is a vision of the interdependence of life and death, matter and spirit, catastrophe and rapture. Conner’s works explore the uncanny beauty of destruction, the American romance with



violence and mayhem, and the convergence of sacred and secular roads to ecstasy.

One of Conner's recurring themes was the atomic bomb, whose potential for the ultimate annihilation of the human race hung over Cold War America like a persistent fog. It appears in collages, drawings, and films—most dramatically in *Crossroads* (1976), a 37-minute film comprising archival footage of previously classified documentation of the July 25, 1946, atomic test at the Bikini Atoll in the Marshall Islands.

The atomic bomb explosion examined in *Crossroads*, which New York audiences got a second chance to view in the Whitney Museum's recent exhibition "Dreamlands," was copiously documented by the U.S. Government with 700 cameras and 500 camera operators, and Conner provides sequence after sequence of the same blossoming cloud from different angles. Patrick Gleeson scored the first half of the film with sounds that simulate the explosion. A 16-track recording of Terry Riley performing on an electronic organ accompanies the second half. It is as undeniably beautiful as it is unsettling; as the bomb slowly detonates over and over to Riley's meditative music, it presents an image of what has been called the nuclear sublime. Thus, *Crossroads* serves, even more than Conner's equally provocative meditations on the Kennedy assassination, violent crime, and natural catastrophe as a paean to the American romance with death and the possibility of global obliteration.

Shaw has made Apocalypse one of the primary subjects of his work. Over the last 40 years, he has pursued a multifaceted career that includes autobiographical narratives, murals, performances, and installations, as well as an archive of America's esoteric mythologies and beliefs that serve as source materials for Shaw, and which he exhibits under the title "The Hidden World."

Shaw recoiled from a conventional Episcopalian upbringing in the small town of Midland, Michigan. He fell in with a group of so-called rebellious Catholics, including artist Mike Kelley, with whom he founded the cult band Destroy All Monsters; he later enrolled in art school at CalArts. Shaw locates America's soul at the intersection of popular culture, commercial kitsch, and eccentric spirituality, drawing a line between Hollywood and American messianic sects and cults. The connection comes easily to him, as a former special-effects designer for such offbeat Hollywood films as *Earth Girls Are Easy* (1988), *Nightmare on Elm Street 4: The Dream Master* (1990), and *The Abyss* (1989).

At the New Museum, "The Hidden World" was represented by such finds as the books of Zecharia Sitchin, a Russian-American author who maintained that human life on earth was the product of an alien invasion; the Universal World Church,



a show-biz mega church that, during the 1950s, was situated under what they called a "glory cloud" that emitted smoke by day and fire by night; and publications by Jack Chick, an evangelical comic book artist and publisher who espoused the belief that the Catholic Church is behind Islam, the Jehovah's Witnesses, Communism, and the Holocaust.

Shaw's own work includes paintings inspired by the best-selling Christian "Left Behind" novels written by Tim LaHaye and Jerry B. Jenkins. These books update the Book of Revelation, relating the contemporary struggles of those "left behind" to deal with the Great Tribulations after believers are raptured out of homes, cars, and airplanes. Shaw's homage consists of allegorical murals painted over monumental theatrical backdrops that capitalize on the associative link between fundamentalist Rapture and the American working class left behind by globalization. Shaw alters the backdrops with overlays of images from pop culture, politics, and '50s-era advertising, turning modern figures like Tom DeLay, Pat Robertson, Ayn Rand, and Ronald Reagan into the four horsemen of the Apocalypse, and the leaders of the G7 countries into the Beast with Seven Heads.

Raymond Pettibon, born in 1957, is Shaw's rough contemporary and, like Shaw, experienced the post-1960s hangover that descended after the Age of Aquarius disintegrated into the nightmares of Watergate, Charles Manson, and the Symbionese Liberation Army. Over the objections of his Catholic father, Pettibon was raised as a Christian Scientist, a sect with strong connections to the Book of Revelation. It is tempting to read that sect's metaphysical idealism as the original target of Pettibon's restless, demolition-prone imagination.

His work reflects an anarchic spirit expressed in collage-like drawings and wall works that mingle references to high and low culture. The drawings consist of reassembled bits of Victorian poetry, reconfigured slogans, and thought fragments scrawled over cartoonish images of surfers, mushroom clouds, superheroes, political figures, baseball players, and gruesome crime scenes. In

OPPOSITE "Jim Shaw: The End Is Here", installation view, New Museum, October 7, 2015–January 10, 2016. ABOVE Tuan Andrew Nguyen, *The Island (still)*, 2017.

Pettibon's leveling process, Gumby meets Socrates, and Saturday-morning cartoons mingle with quotations from Marcel Proust, William Blake, Samuel Beckett, and the Bible. At first glance, the work appears deliberately adolescent, like the tapestry of sketches, scrawls, and fanzine pages one might find on a teenager's bedroom wall. But, in fact, Pettibon is grappling with profound issues.

Chief among these are questions about the false promises of politics, religion, art, drugs, sex, and rock 'n' roll. There are frequent references to Christianity, as in a 1985 drawing whose text reads: "One mustn't pray too hard, or God will think you are dissatisfied with life, and scoop you up." The Christian deity often appears, as curator Ulrich Loock has noted, in humiliating circumstances. In a 1988 drawing, an image of Christ is accompanied by the taunt "have you cured cancer?" Pettibon's installation for the 2004 Whitney Biennial (and on view in his recent drawings exhibition) turns from the Creator to created, providing an inventory of creation from jellyfish to humans to supernovas, overwritten with the scrawled question "how can we

other evils of the time and the specter of middle America's fears of the era's social and sexual upheavals.

Other apocalyptic themes include fires, swords, and mushroom clouds that later morph into representations of the shock and awe of the Iraq War. Even Pettibon's iconic drawings of surfers dwarfed by oncoming waves are, as he notes, his version of the sublime. Like a giant sponge indiscriminately soaking up the flotsam of society's conscious and subconscious, Pettibon spits out unexpected juxtapositions that reflect on humanity's fallen condition and dire future with an arresting combination of existential dread and gallows humor.

Addressing a very different and more intimate threat was David Wojnarowicz, who died 25 years ago. Arguably the foremost arts spokesperson of the AIDS era, Wojnarowicz's art and writings chronicled a difficult childhood and adolescence, including his abusive alcoholic father and his life as a homeless gay hustler in New York City. Immersed in the gritty 1980s East

Village underground art scene, he eventually gained widespread recognition for his symbol-laden, surrealist-inspired paintings, collages, photographs, and videos. As the AIDS crisis deepened he became an outspoken activist, which led him to numerous clashes with the political and religious establishment. Raised a Catholic, Wojnarowicz channeled much of his anger toward the Church's representatives, castigating them for their homophobia and indifference to the escalating toll of the AIDS epidemic.

His work often uses religious imagery in contexts that produced charges of sacrilege and blasphemy, such as when he created a video featuring a crucifix overrun with ants, and a painting depicting Jesus with a syringe in his arm. But in fact, Wojnarowicz separated genuine spirituality from official religion just as he separated what he called "the World" of authentic feeling and experience from the "pre-invented World" of the soul-destroying

aspects of technology, science, language, law, and official history. His images of Christ highlight his identification with the suffering Jesus and serve as a rebuke to the modern world for deserting true Christian values.

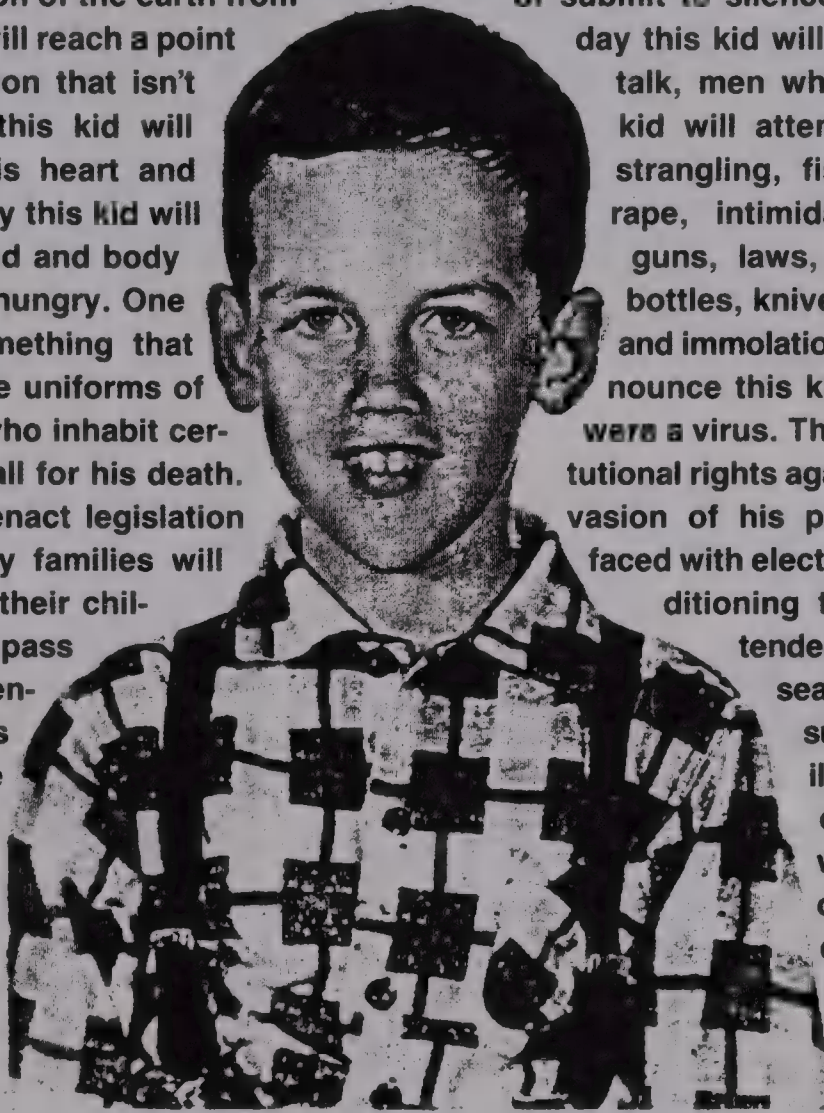
Wojnarowicz's works are complex and multilayered, resisting the simplistic interpretations laid on them by religious and political conservatives. The written texts merge sharply rendered social observations and vignettes about life on the street with dreamlike fantasies of escape, destruction, and sexual ecstasy.



have projected onto him lights so dim and powers so unsteady?"

Through the 1980s Pettibon turned frequently to the motif of Charles Manson. The notorious murder of actress Sharon Tate and four others by Manson's "family" of misfits occurred in 1969, when Pettibon was 12. He recalls a neighbor remarking that Manson was the personification of evil. Reportedly, Manson was inspired by the Biblical Apocalypse as reinterpreted through the Beatles' song "Helter Skelter." In Pettibon's hands, Manson becomes a figure of the anti-Christ, at once a scapegoat and media distraction from the

One day this kid will get larger. One day this kid will come to know something that causes a sensation equivalent to the separation of the earth from its axis. One day this kid will reach a point where he senses a division that isn't mathematical. One day this kid will feel something stir in his heart and throat and mouth. One day this kid will find something in his mind and body and soul that makes him hungry. One day this kid will do something that causes men who wear the uniforms of priests and rabbis, men who inhabit certain stone buildings, to call for his death. One day politicians will enact legislation against this kid. One day families will give false information to their children and each child will pass that information down generationally to their families and that information will be designed to make existence intolerable for this kid. One day this kid will begin to experience all this activity in his environment and that activi-



ty and information will compel him to commit suicide or submit to danger in hopes of being murdered or submit to silence and invisibility. Or one day this kid will talk. When he begins to talk, men who develop a fear of this kid will attempt to silence him with strangling, fists, prison, suffocation, rape, intimidation, drugging, ropes, guns, laws, menace, roving gangs, bottles, knives, religion, decapitation, and immolation by fire. Doctors will pronounce this kid curable as if his brain were a virus. This kid will lose his constitutional rights against the government's invasion of his privacy. This kid will be faced with electro-shock, drugs, and conditioning therapies in laboratories tended by psychologists and research scientists. He will be subject to loss of home, civil rights, jobs, and all conceivable freedoms. All this will begin to happen in one or two years when he discovers he desires to place his naked body on the naked body of another boy.

The paintings are similarly constructed from apparently disparate images. A single painting may combine torn bits of real maps or money, painted images from a repertoire that included cowboys, crumbling cities, prehistoric beasts, gay porn, and microscopic cells. In these works, flashes of beauty break through images of the devastation wrought by human action, while sexual desire and ecstasy are represented as manifestations of nature—havens of authentic feeling in a world that had become a mechanistic nightmare.

For Wojnarowicz, the Apocalypse had already come. Following the death of a close friend from AIDS, he wrote, "Hell is a place on earth. Heaven is a place in your head." As the death toll soared and his own health deteriorated, his critiques became ever more pointed and his clashes with the establishment ever sharper. He succumbed to complications from AIDS in 1992 at age 37.

OPPOSITE "Raymond Pettibon: A Pen of All Work," installation view, New Museum, New York, 2017. THIS PAGE David Wojnarowicz, *Untitled* (*One day this kid . . .*), 1990.

As these exhibitions suggest, the Apocalypse is ever malleable, a narrative that artists can recast to address specific problems and conditions. These artists provide a particularly American spin on the Apocalypse, reflecting the contradictory mix of hope and despair in which echoes of the founders' conviction that America would be the "New Jerusalem" promised by the Book of Revelation mingle with a history of brutal conflicts cast by their protagonists as salvos in Revelation's final battle of Good and Evil.

Conner, Shaw, Pettibon, and Wojnarowicz burrow into moments in America's recent past when the forces of darkness seemed ascendant. Conner's reflections on the allure of nuclear annihilation during the Cold War, Shaw's fascination with religious sects that resist the pull of modernity, Pettibon's exploration of the rubble left by the failure of the 1960s utopian dreams, and Wojnarowicz's evocation of the AIDS catastrophe of the 1980s all belong to a tradition of anxiety rooted in Apocalyptic thinking. But they also remind us of the ambiguity at the heart of the eschatological narrative. The End looms, but there remains a large space for human agency. A sense of doom may be eternal. What matters is what we do about it. ■



1st Prize: Alpha MASON, Neglect Inc.

ART OLYMPIA 2017 FINALISTS

On June 7th, "Art Olympia 2017", the international open competition for two-dimensional art was held in Tokyo. The winners were selected out of 3,834 works by artists from 82 countries and regions. Art Olympia, headed by Nobuhiro Yamaguchi, commenced in 2015 to unearth new talents and help them foster further development. 2017 marks its second round. A selection of 182 shortlisted pieces from both General and Student Categories went to Tokyo for final review.

Art Olympia has two features. One is the significant prize pool of \$500,000 including \$120,000 for the first place winner. The other feature is its judging scheme: the scoring system. An internationally esteemed panel of 10 jurors of artists, writers, and curators score each artwork out of 100. Winners are decided by the sum of their scores. To enhance fairness and transparency, the final review is broadcasted live on YouTube.

This year, the panel had an eye for more eloquent pieces, which were scored highly among a variety of different works. We are grateful to announce that "Neglect Inc.", a visionary pencil landscape drawing, by the French artist Alpha MASON won the General Category first prize. She says she was inspired by Utagawa Hiroshige, and the modern artist Akira Yamaguchi. Petra Nimtz from the United States came in second place with her "I Heard A Rumor From Your Girlfriends Sister", followed by a Japanese candidate Nakamura Kota's "Burst".

In the Student Category, "Neglected sanctuary" by an American applicant Devan Kallas received the first prize. The photograph capturing an object and its shadow stems from the creator's mixed feelings about a gigantic stadium under construction in her neighborhood. Why is this enormous amount of construction cost scarcely accessible for creators and creative spaces? A Japanese student Hashimoto Daisuke's "resting" marks the second highest score. "Let's Go Home And Make Some Discussion" by a Taiwanese applicant zi xian zhang ranked third. Art Olympia presents an array of jury awards to shortlisted works. Alongside the details of all the shortlisted works, information about each jury award is available on Art Olympia official website.

Also the 182 finalists were presented at a gallery space in Tokyo, and welcomed a number of visitors besides awardees. Some of them were selected to be regularly on exhibition in FAN Museum, Okayama.

The third Art Olympia competition is scheduled in 2019.



2nd Place: Petra Nimtz, *I Heard A Rumor From Your Girlfriends Sister*

Permanent Exhibitions

- FAN museum

3868 Honami Bizen-shi, Okayama, 705-0033 Japan

<http://fanmuseum.jp/jp/>

- Living National Treasures' Museum

3-16-1 Yugawara-machi Chuo, Kanagawa

259-0301 Japan

<http://www.nikobi.com/english/index.html>

JURORS

Hiroshi Senju.....artist
Akira Tatehata.....President of Tama Art University
Toyomi Hoshina.....Vice President of Tokyo University of Arts
Akiko Endo.....artist, Professor of Musashino Art University
Aomi Okabe.....curator

Brett Littman.....Executive Director of The Drawing Center
Kara Vander Weg.....Director at Gagosian Gallery New York
Chu Teh-I.....director of Kuandu Museum of Fine Arts,
Taipei National Universal of the arts
Florence Derieux.....curator
Simon Njami.....curator





3rd Place: Nakamura Kota, *Burst*

CONGRATULATIONS

The 1st Place	Alpha MASON	Neglect Inc.	France
The 2nd Place & Simon Njami Jury Award	Petra Nimitz	I Heard A Rumor From Your Girlfriends Sister...	USA
The 3rd Place & Akira Tatehata Jury Award	Kota Nakamura	Burst	Japan
The 4th Place & Akiko Endo Jury Award	Gabriela Torres Ruiz	Silent Conversations	Germany
The 4th Place	Kouseki Ono	Hundred Layers of Colors I 27	Japan
The 6th place	Yumiko Yoshioka	Solemne V.	Japan
Hiroshi Senju Jury Award	Mami Sato	Pulse	Japan
Toyomi Hoshina Jury Award	Tamana Moteki	Cosmology	Japan
Aomi Okabe Jury Award	Christine Kettaneh	SMELL ME	Lebanon
Brett Littman Jury Award	Philippe Caron Lefebvre	Pyramide	Canada
Chu Teh-I Jury Award	WEN MENG-YU	A Room During a Long Distance Trip	Taiwan
Kara Vander Weg Jury Award	Larry Snider	Man with Sunglasses	USA
Florence Derieux Jury Award	Graham Fletcher	Untitled Red Room	New Zealand

Executive Committee Award

Oogonbair	Here I Am	Japan
Aiko Kawasaki	Plaza Holiday Hundred years	Japan
Reiko Yamazaki	Flightless Bird	Japan
Horiguchi Yasuyo	Venus in a Ridge	Japan

Tsurutaro Kataoka Award

Takuma Yamoguchi	water mirror	Japan
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Finalist Award

Daisuke Niimu	The success of the experiment	Japan
Frederick Clarke	Television	South Africa
YEH JEN-KUN	Moon Nigh II	Taiwan
Nicolas Germani	Self-Portrait n 14	Argentina
Hirano Fumie	When it is small	Japan
Mee Ai Om	PIN-9200118_3	Hong Kong
LIN YUNUNG	Iron meteorite	Taiwan
Yin man chiu	Stage	Hong Kong
Jun Ishibashi	Jokei	Japan
Noriko Katsura	little big mouth of rabbit	Japan
Hirohito Iba	View 252 Road signs of light 2017	Japan
Ikuo Iwamoto	DANGEROUS NEWS	Japan
Kim Carpenter	Travelling through our Dreaming	Australia
Marc Dessauvage	Expulsion	USA
yit-su chang	Intresting of Mountain	Taiwan
Kae Salo	Flower of Beryl	Japan
Sayuri Yokoi	Untitled	Japan
Michelle Farnabai	A Room 4725 from John Cage's She is Asleep	USA
Yuko Asano	Serpent flower and people	Japan
Aiko Morimoto	Pattern of plum and camellia	Japan
Wang qing	Memory of a landscape	Japan
Akio Nakahashi	Fruit faucet 2017 Op. 1	Japan

Taiga Ito	Cristalized Landscape-Canticle	Japan
Akihiro Yokota	Disquieting building	Japan
Aya Mizuochi	Huchi	Japan
Dita Luse	Observer	Latvia
Chihiro Saito	untitled	Japan
Haruko Kondo	Shabby and beautiful soul	Japan
Masafumi Shirakami	koukai	Japan
simon buch petersen	I HAVE NO HOME	Denmark
Ryohei Obata	Stratum of circles I	Japan
Hiroki Miyazato	CLOUD	Japan
Kazumi Narukawa	Mountain flowers Summer sky	Japan
Joseph Shields	Yellow Curtains	USA
Yukiko Yanagida	Untitled	Japan
Takashi Oda	Giraffe skull and cervical spine	Japan
Rio Nakano	Creation	Japan
Ryoko Fujita	rain	Japan
Saori Kondo	silence memory	Japan
Olga Kondo	PORTRAIT OF MY MOTHER IN LAW	Japan

First-round Winner Award

Yoshinori Nozaki	the Way Home	Japan
Hadas Levi	Buba	Israel
roberto Lombana	800 FIFTH AVE	Colombia
Fenna van der Vliet	Urban Battle	Netherlands
christine simpson	The Erosion of Eden	Ireland
Marius Margot	Muraille	Switzerland
Yoshitami Tsukiyama	Island of ruins	Japan
Laya Navaro-Knafo	Fish Eye	Israel
Norie Okamura	Soap bubbles	Japan
Douglas Bosley	The Fold	USA
Kaeru Tsukino	flowers	Japan
Makiko Okitsu	Light of the sketch	Japan
Akechi Kei	In the Tranquility VII	Japan
Jomon Bocci	View from Mt. Myojo	Japan
Akihiko Sugiura	Portrait of human	Japan
Kazuko Fujita	Breaking dawn	Japan
stephen zhang	Hello	USA
Akemi Oba	Tree shadows - YAMASEMI	Japan
Nguyen Minh Tan	Dream of memory	Vietnam
YISHIANG YANG	Three Monkeys - sanbiki no saru	Taiwan
Constantinos Ptochopoulos	London is calling	Cyprus
Annette Werndl	dreaming of a new day	Germany
Hideharu Fukasaku	Light of Life	Japan
Suzanne Anan	Tamamo no Mae	USA
OSCAR VARGAS	FURNASE	USA
Marco Barberio	Pawn shop	Italy
WEN-JYE LEE	Zone Pro Site	Taiwan
Dona Tonca	Cap de melc Spixi	Romania
Yannick Ribeaut	Mother Nature	France
Enpei Ito	a small room I	Japan
Shunsetsu Okawa	Universe	Japan
hasta	Swara	Japan
Hotaru Yoshinaga	Go on a swing	Japan
jian tao qu	life pattern 07	China
YU PU PIN	Contemporary Women-Loving myself	Taiwan
Jie Li	ECHOES OF THE SILENCE I	USA
Pauline Marcelle	For God's Sake	Austria
Jamie Timms	Genesis	USA
Andreas Tomblin	All Roads Lead to	Cyprus
katatsu iwata	a lady and a cat sitting a chair	USA
Silas Haslam	The House that Builds this Wilderness	USA
MARGERY PEARL-GURNETT	Talk To The Forest	USA
Aurelien Couput	Red Velvet Cake	USA
Eiji Hosokawa	ART GOD Dancing in Ecological City II	Japan
Eiji	Sleeping wood	Japan
magdi eldin	MINI in Turquoise and Blue	Oman
Mario Pandiani	Windows Finestre	Italy
Robert Tokley	Pond Reflection	Canada
James Kinsella	Heavens Gate	Austria
Chris Maynard	Feather Taffy	USA
Rie Higashi	Shiyuu	Japan
Kaito Hayashi	Between truth and fiction	Japan
Sarah Hull	Elevation No. 3	USA
Shinji Kosugi	Night on the deep sky	Japan
Nagisa Suzuki	yumewominai	France
Strahil Naydenov	Two sides	Bulgaria
Amos Plaut	Critical mass	Germany
Hiroko Nakamura	day dream	Japan
Ignacio Munoz-Vicuna	"The Mantle Of Olimpya"	Chile
Gabor Somogyi	Ontogeny	Hungary
Adam Cohen	Ocean Breeze	USA
Ballion Melanie	Art for curtains or sofa	Senegal
Gabriele Voglgsang	JAPANESE BENTO BOX	Spain

maria emilia silvetti.....	Botanic I.....	Argentina
Kazuyuki Futagawa.....	Where am I heading ?.....	Japan
Yu Chuan Chang.....	Flower series.....	China
clay jordan.....	Untitled.....	USA
Mia Wisnoski.....	Sachenhausen Darkness.....	USA
OLIVIA SHIH.....	MR. HAPPY.....	USA
Persi Darukhanawala.....	Zero Revolutions per Minute.....	UK
Toshi Yoshimura.....	Light born.....	Japan
Lucy Elkivity.....	Untitled.....	Israel
SCOTT GROVE.....	America Has Fallen.....	USA
Mara Ruehl.....	Gelb-Indigo-Rot F SZ-71.....	Germany
Laurin McCracken.....	2 Rusty Locks.....	USA
Massanori YAHIRO.....	subconsciousness.....	France
STEPHANE VERCROYSE.....	First Kiss.....	USA

EXECUTIVE COMMITTEE AWARD

The 1st place & Aomi Okabe Jury Award.....	Devan Kallas.....	Neglected sanctuary.....	USA
The 2nd place & Akira Tatehata Jury Award.....	Daisuke Hashimoto.....	resting.....	Japan
The 3rd place & Simon Njami Jury Award / Florence Derieux Jury Award.....	zi xian zhang.....	Let's Go Home And Make Some Discussion.....	Taiwan
The 4th place & Executive Committee Award.....	Yuki Hasunuma.....	For lost thing I.....	Japan
The 5th place & Chu Teh-I Jury Award.....	Andrea Garcia Vasquez.....	Jan. 20 2017.....	Germany
The 6th place & Brett Littman Jury Award.....	Miho Tanaka.....	An etude - connecting destiny.....	Japan
Hiroshi Senjyu Jury Award.....	Hisatoshi Zendana.....	Quadruped.....	Japan
Akiko Endo Jury Award.....	Mayuko Inoue.....	Where the cleaning tool is standing.....	Japan
Toyomi Hoshina Jury Award.....	Aya Morita.....	The Annunciation-Maria.....	Japan
Kara Vander Weg Jury Award.....	Raffaella Freyre Ortiz.....	Lost Battle.....	Mexico

Executive Committee Award

Kathia St.Hilaire.....	Style #4.....	USA
Fanny Farkas.....	The View from Tram no. 2.....	Hungary
RIME EL HARROUNI.....	Medina Souk.....	Morocco

Finalist Award

Chowon Kim.....	On the way home.....	USA
Hyun Jung Ji.....	Quiet Children.....	USA
Aya Wakino.....	I remember not to know you.....	Japan
Alex Close.....	Bear Country.....	Canada
Yosuke Yamanouchi.....	My room.....	Japan
Yuki Fukagawa.....	Untitled.....	Japan
Tatsuya Mitsuoka.....	The day before yesterday in the park.....	Japan
Amna Suheyl.....	Paradise Lost.....	Pakistan
Shoko Oslugi.....	Print - paper - driver.....	Japan
Yen Yin Lin.....	Pipeline.....	Taiwan

First-round Winner Award

Laeta Shiga.....	Overlaid Memory.....	Japan
Shijing Shen.....	In the light.....	UK
Fabiana Comas.....	Where We Can Meet.....	Venezuela
Jennielle Gernale.....	Rae.....	Philippines
Nina Demski.....	Hidden.....	Germany
ying-jia lou.....	memory.....	Taiwan
Yu Rong Huang.....	Where.....	Taiwan
Aidan Wallace.....	CHRONOTOPE_27.....	Germany
Haruka Ito.....	etoile.....	Japan
KUNITO.....	The other side of the universe.....	Japan
Siyuan Ma.....	Against The Waves.....	Singapore
Eintzi Korona.....	Mr Leonidas.....	Greece
Natsumi Yamashita.....	Inexperienced adult.....	Japan
Hanae Sakiyama.....	A hulk telling his glory days.....	Japan
Saeri Kato.....	sway.....	Japan
Yukari Kakei.....	Every day.....	Japan
Robyn Day.....	boy/girl.....	USA
Katsuya Ido.....	NIHON (MADE IN JAPAN).....	Japan
Antoinette Belin.....	Villa Glori.....	Germany
Shu Omura.....	The Fish.....	Japan
Hyowon Kim.....	The Dancing City.....	Germany
Uchral Nyambold.....	Untitled.....	Spain
Yuan Xu.....	Invisible waves.....	Germany
Dong Hwi Hahm.....	Ribbon.....	USA



1st Place Student: Devan Kallas, *Neglected Sanctuary*



2nd Place Student: Hasimoto Daisuke, *resting*



3rd Place Student: zi xian zhang, *Let's Go Home and Make Some Discussion*



Louise Lawler. *Life After 1945 (Faces)* (adjusted to fit), distorted for the times, 2006/2007/2015, dimensions variable. Museum of Modern Art.

AROUND NEW YORK

In 1990, the editors of *Artscribe* magazine asked **Louise Lawler** to send a picture of herself for the cover of an issue. Until then, Lawler had repeatedly denied such requests, submitting instead a photograph of a parrot with its head cocked toward the camera. This time, however, she obliged. On the May 1990 cover of *Artscribe* is a beautiful woman with long blond hair whose eyes are fixed on a lit cigarette propped between her fingers. But it isn't Louise Lawler—it's actress Meryl Streep, who granted Lawler permission to use her image.

Did it matter that a photograph of the then two-time Oscar winner was being passed off as a likeness of the artist? Not so much, Lawler would argue. "Recognition maybe, may not be useful," she cautions in white sans serif text

running across the image. Be wary of images, she suggests—they can be used by anybody to mean anything, for any purpose.

Lawler's recent **Museum of Modern Art** retrospective, curated by Roxana Marcoci and Kelly Sidley, was called "WHY PICTURES NOW," after Lawler's 1981 photograph of a matchbook resting in a glass ashtray. That phrase, printed on the matchbook as a statement, not a question, is topical these days. Appropriation didn't exactly disappear after Lawler and her theory-minded Pictures Generation colleagues made it fashionable in the 1970s and '80s. But now, more than at any time since then, artists both young and old are once again using and reusing ready-made pictures as a way of reflecting on our own image-obsessed moment—one where photos move freely between electronic devices, and a Google

search can turn up millions of images in less than a second.

Since the late '70s, Lawler has been making art about art, often photographing works by Andy Warhol, Gerhard Richter, and Jackson Pollock, among other brand names, during their installation in museums and private collections or as they gather dust in storage. Artworks may be the subject of her photographs, but Lawler is just as interested in what surrounds those artworks—how they are presented, received, and valued.

Like many artists in the so-called Pictures Generation, among them Sarah Charlesworth, Richard Prince, and Sherrie Levine, Lawler's concern is what images do once they're released into the world. Unlike her colleagues, however, she is more a documentarian than



TOP Barbara Bloom, *Vanity*, 2017, vanity mirror and lighting, mirrored vanity, table, photograph-etched small vanity mirror, digital archival photograph, and movie scripts, 72½" x 42½" x 19". David Lewis. BOTTOM Jef Geys, *11. Bruegel*, 2017, oil on canvas in frame, bubble wrap, tape, paper, marker, and paint, 41½" x 46" x 4¾". Essex Street.

an appropriation artist. She places as much emphasis on the formal aspects of her work as on its conceptual implications. Consider *Monogram* (1984), which shows a Jasper Johns flag painting hanging above a collector's bed. A comparison is made between the cream-colored coverlet and the canvas' white stripes. But by titling the work after the cursive initials sewn onto the smooth sheets, Lawler also draws a comparison between the author of the arrangement (the collector) and the maker of the painting (the artist).

Many of Lawler's photographs are taken from oblique angles—just above the floor, off to the side, slightly below eye level. They feel like installation views on the website Contemporary Art Daily gone haywire: pictures of the art's commercial or cultural frame, rather than the art itself. Taking this idea further is Lawler's "adjusted to fit" series, in which her photographs are stretched or squashed to meet a desired set of proportions, then printed on adhesive vinyl panels. At her brilliant MoMA show, where they filled large exhibition walls edge-to-edge, these "adjusted to fit" photographs were so warped that the Takashi Murakami, Jeff Koons, and Donald Judd pieces in them were barely recognizable.

Completing New York's "Pictures" moment, two shows around the city were devoted to recent works by Lawler's Pictures Generation colleagues. Just a few blocks from MoMA, at **Marian Goodman** gallery, **Dara Birnbaum's** six-channel video installation, *Psalm 29(30)*, 2016, addressed our indifference to footage of violence and war. Five screens showed serene, postcard-ready shots of the Italian Alps; every so often, a few seconds of on-the-ground battle footage would be superimposed over them. A sixth screen showed just these appropriated images of conflict, edited together with slow fades and set to a dreamy, minimalist score. Despite the explosions and flying bullets in the videos, the piece was oddly calming. We're so desensitized to these images, Birnbaum suggests, that viewing them can almost feel like a meditation exercise.

By comparison with Birnbaum's video installation, **Robert Longo's** recent **Metro Pictures** show, comprising photorealistic charcoal drawings based on images from recent publications and TV programs, was shallow. One drawing lifted a picture of migrants on a raft from a Doctors Without Borders publication; another drew on infrared photography of prisoners in

CIA black sites. A 23-foot-wide triptych, the former had the proportions of a history painting. This kind of work should be full of affect, but it instead felt vapid.

LEGEND HAS IT THAT, at a party, Lawler once lent Andy Warhol some film and he returned the favor by sending her screen prints from his "Cows" series. Lawler's response was to hang the prints alongside works by Roy Lichtenstein, Levine, and others, photograph these groupings, and designate those arrangements artworks in their own right. To create her own original pieces, Lawler cannibalized past works by others.

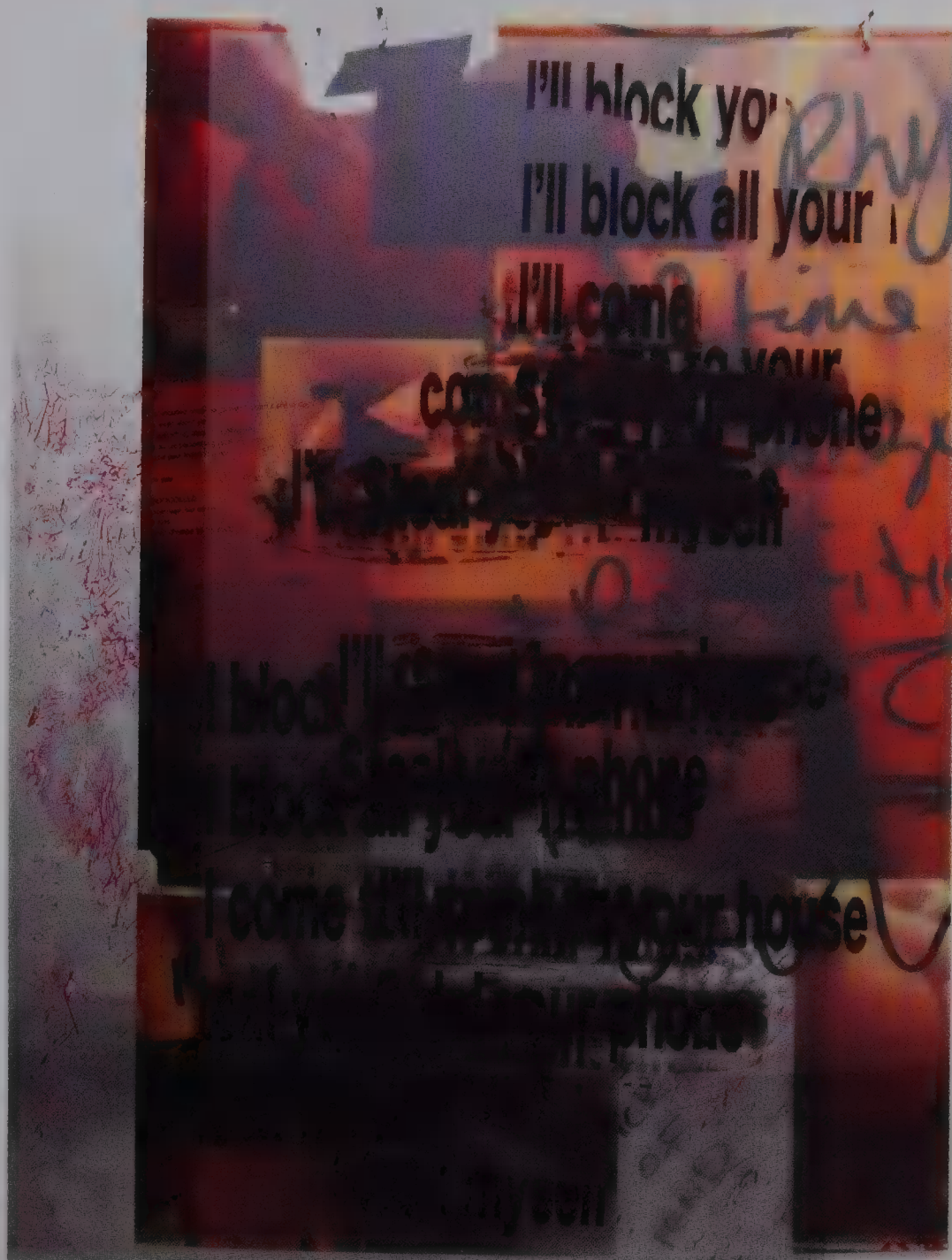
Lawler's strategy is a common one for today's artists. For example, though most viewers did not know it, **Rachel Harrison's** show at **Greene Naftali** included 38 Harun Farocki films. They existed not in the form of videos or projections, but as files on a memory stick lodged in Harrison's sculpture *Bears Ears* (2017), a purple cement blob on a green pushcart. Elements of other sculptures in the exhibition included a water-wrinkled Andrea Fraser essay, replicas of Yves Klein and Robert Morris works, and a photograph of a Marilyn Monroe headshot from Warhol's archive.

With humor and grace, this show reflected on the fuzzy boundary between art and life through Rauschenbergian combinations of sculpted forms and tattered ready-made objects. Yet there was something a little scary about these works too. It felt, at times, as though they had lives of their own and an appetite for other artworks. No surprise, then, that one work titled *Life on Mars* (2017) included copies of exhibition catalogues from past Harrison shows and sketchbooks from the artist's studio. With this lumpy-looking sculpture, is Harrison appropriating her own work, or is it the other way around?

At **Barbara Bloom's** exhibition at **David Lewis**, a clever use of mirrors made it appear as if viewers were part of the artworks. A reflection on reflections, this elegant show appropriated photographs of Vladimir Nabokov, Elizabeth Taylor, and Marilyn Monroe. (The images were mostly shot by Magnum photographers.) The most touching work was *Vanity* (2017), a dressing table upon which sits a bound screenplay and a round magnifying mirror on a stand. Under the table's glass top is an Eve Arnold photograph of Joan Crawford, who is shown reading a script. Within



TOP Leslie Hewitt, *RAM*, 2017, digital chromogenic print, 30" x 40". Sikkema Jenkins & Co.
 BOTTOM Marlon Mullen, *untitled*, 2017, acrylic on canvas, 30¼" x 30¼". JTT.



Hannah Perry, *Your Ass is Grass (And I'm Gonna Mow It)*, 2017, silkscreen on aluminum, digital print on perspex, silkscreen on plexiglass. Arsenal Contemporary.

the Arnold picture, a tabletop mirror, similar to the one in the sculpture, reflects Crawford's hand moving through her hair; Bloom blew up that detail (the benday dots are left visible) and placed it in *Vanity*'s real mirror. Crawford was obsessed with her own image, and no doubt Bloom was interested in the picture for that very reason.

The Bloom show was oblique, but it felt lucid compared to **Leslie Hewitt's** elusive **Sikkema Jenkins & Co.** exhibition, which brought together recent works about photo editing. In one series, the same image of two dahlias—fresh,

yellow, weirdly rubbery, and paired with leaves from another kind of plant—was presented in both color and black-and-white, and cropped in different ways. Another work, *RAM* (2017), features a well-worn object set against a white background, all other details around it having been removed in Photoshop. An archival note stuck in its lid identifies it as a bible box—but the photograph tells us little more. Works like *RAM* intrigued, but were ultimately too opaque to engage this viewer.

A show at **JTT** of **Marlon Mullen's** paintings, on the other hand, was instantly capti-

vating. Mullen, who is autistic, works out of a Richmond, California, center for artists with disabilities, where the staff supplies him with the art magazines and posters on which he bases his canvases. One distills a Kerry James Marshall work on the cover of *Artforum's* January 2017 issue into an arrangement of interlocking, rounded shapes; another turns a Nan Goldin poster into what might as well be a modernist abstraction. In most cases, the gallerists at JTT were able to track down Mullen's source material, but there was one where they couldn't: an untitled painting of what appears to be a bust. Text under it, laboriously written in black, reads "1400BC." There is something ineffably moving about Mullen's original image having been lost.

With his show at **Essex Street**, **Jef Geys** finds a solution to picture fatigue: bubble-wrap your past art, so that no one can view it, and then, to add insult to injury, craft custom-designed shelves for these unseeable works. Future owners aren't allowed to take apart Geys's "Bubble Paintings," but the Belgian artist doesn't want his work to be completely invisible, either—kitschy paintings of windmills and versions of Bruegel scenes can still be glimpsed beneath their bubble-wrap veils. These works recall bodies in morgues, autopsied and ready for burial.

ARE WE WITNESSING the rise of a new Pictures Generation? For a group of mostly younger artists, we are all appropriators, constantly sharing and re-sharing each other's pictures online. From DIS's stock photography projects to Jon Rafman's found-footage essay films, their work explores a digital world lived through images.

One member of this group is **Tabor Robak**, who recently debuted a series of moving-image works at **Team Gallery**, made using algorithms that constantly recombine digital stock imagery. Robak calls these infinitely mutating pieces "generative animations," and his interest is in the way corporations use colors to sell products to consumers. *TabCorp* (2017), for instance, depicts a digitally animated office designed around a color Robak calls "Trump University orange"; from time to time, generically rendered credit cards and coffee mugs rained down on the tables.

TabCorp, like all the other animations on view, takes the sleek look of pop-up ads and email newsletters, and turns it surreal, even uncomfortable. In doing so, Robak's work re-creates the



Sara Cwynar, *Tracy (Pantyhose)*, 2017, dye sublimation print on aluminum, 30" x 38". Foxy Production.

nightmarish—but also weirdly alluring—feeling of scrolling infinitely through Google Images search results. *XHow* (2017) is a view down a seemingly endless hallway, its walls and floors made of digitally sketched images that warp as they spiral into the distance. Here is the internet: a rabbit hole of pictures.

Hannah Perry's densely layered photo-based works at **Arsenal Contemporary** also addressed this never-ending stream of images. Pictures of eyes, palm trees, and hands, all sourced from the Web, are superimposed on each other in these silkscreened pieces, along with text that hints at violence, both emotional and physical. "Get out of my life," reads one.

The show's centerpiece was *Cry Daggers* (2017), a video installation that, in fashion typical for the British artist, includes original footage alongside clips sourced from the internet. Young women smoke weed and jump on beds while an unseen narrator muses on, among other things, text

messaging and viruses. So seamlessly integrated are the sequences, it's impossible to tell which of them Perry shot and which she appropriated.

On an internet awash with memes, stock photography, and slideshows, any sense of originality has been lost, and **Sara Cwynar's Foxy Production** show capitalized on that. Cwynar's series of portraits of a woman reclining on stagy backdrops, with various cut-up images superimposed over the original photo, reflected on how digital images obscure any sense of uniqueness or emotional worth. These photographs were shot in fiery greens, reds, and blues—the kind that appear throughout Jean-Luc Godard's gleefully anarchic late '60s films (and on more recent lifestyle-brand websites).

The show took its name from Cwynar's frantically edited film *Rose Gold* (2017), an engaging eight-minute essay on color, whose starting point is Apple's rose-gold iPhone. Two speakers—one male, one female—talk freely about

tenuously related topics, while photographs are warped in Photoshop and consumer goods are dropped in reverse fast motion. Shots flash by so quickly, it's difficult to make sense of them—this is filmmaking for an age of too many pictures.

In one audacious sequence, disembodied hands hold up various objects as symbols. "This is a mouse, and this is a mouse," a male narrator says as a Mac computer mouse and a cartoon of Mickey Mouse appear on-screen. A photo of roses comes up, followed by a blowup of ancient gold coins. "This is rose, and this is gold," the narrator drolly notes. All of this is true, of course, except that every one of these things—as Lawler, too, reminds us—is only an image. "What do words have to do with anything?" one of Cwynar's narrators asks, a question addressed to no one in particular. Then, after a split-second-long pause: "Or pictures, for that matter."

ALEX GREENBERGER



Danai Anesiadou, *It Will Not Happen for It to Happen*, 2017, one kilogram of fine gold, vacuum-sealed bag. Documenta 14, Kassel, Neue Galerie.

THE GRAND TOUR

AROUND DOCUMENTA, SKULPTUR PROJEKTE MÜNSTER, AND THE VENICE BIENNALE

It would have taken huuuuge balls to decline the invitation to participate [in Documenta 14], balls I don't possess for now," the Greek-Belgian artist Danai Anesiadou writes in a tortured letter affixed to a wall of the Neue Galerie in Kassel, Germany. "I imagine David Hammons sometimes—he would have the balls. Instead I think, I need to secure my future. I'll put my name up there because of FOMO. But I'm owning my cowardice like jewelry on my beating chest." One of Anesiadou's official contributions to Documenta 14 hangs nearby, high up on a wall:

a kilo of gold vacuum-sealed in plastic. The precious metal was valued at about \$40,800 as of press time. Not far away are a mid-15th-century painting by the Italian Giovanni di ser Giovanni Guidi of Saint Anthony fleeing a blob of gold, on loan from the Birmingham Museum of Art in Alabama, and a new canvas by Austrian artist Ashley Hans Scheirl, titled *Golden Shower (L'Origine du Monde)*, with gold coins raining down from between two stockinged legs as they emerge from a cloud.

Documenta 14 is a \$40 million sprawl of a show, by turns self-indulgent and incisive, illu-

minating and enervating, willfully obscure and woefully literal. In its jaw-dropping ambition and painful excesses it signals the apotheosis of the brand of curator, most prevalent in Europe, who seems more interested in politics than aesthetics and is intent on jettisoning anything resembling spectacle in favor of ponderous pedagogical entreaties. Its inscrutable artistic director, Adam Szymczyk, and his team have avowed that their show is anti-fascist, anti-capitalist, and anti-colonialist. What exactly it is *for* is less clear.

The last time Documenta, Skulptur Projekte Münster, and the Venice Biennale all lined up,

in 2007, George W. Bush was president, the War on Terror was six years old, Twitter had just turned one, Bashar al-Assad was comfortably in power, Lehman Brothers had yet to declare bankruptcy, and Donald Trump was—actually, I don't care to look up what he was doing then. A lot has happened since then, and Documenta has responded: in this year's universe of European mega-exhibitions, it felt like the black hole threatening to suck in everything else. It lays bare the world's psychic, environmental, and physical traumas, and at its best moments, which can be hard to find, it comes across as forcefully as a kick in the chest. More so than any other show I can recall, it evokes the utter horror of opening the newspaper during the last 15 or so years. It is unrelenting.

BUT LET'S START WITH VENICE. Setting the National Pavilions aside, the Venice Biennale is, in comparison, a frothy affair. "Viva Arte Viva," the main exhibition, which Christine Macel, chief curator of the Centre Pompidou, put together with the works of 120 international artists, is a woozy, feel-good trip.

It is a warm, accessible show, which is hardly a bad thing, though very little seems to be at stake in it. The opening galleries in the Giardini greet viewers with artworks depicting artists sleeping or relaxing—Mladen Stilić, Franz West, and Frances Stark (vaping on a couch in one painting), among others. Dawn Kasper has moved her belongings into one of the grandest rooms and was hanging out, gamely talking with visitors and jamming with friends when I strolled through.

Macel writes in her catalogue essay that her show is "a passionate outcry for art and the state of the artist" and argues that "art may not have changed the world, but it remains the field where it can be reinvented." But while rejecting boilerplate political commitments (a welcome move) and celebrating art, she has adopted a wan curatorial conceit that involves nine "trans-pavilions" with titles that lean toward (one assumes) the unintentionally comic ("Pavilion of Time and Infinity," "Pavilion of Artists and Nooks," and so forth). What unites the artworks she selected remains, in some places, something of a mystery, though she is inclined toward work that is handmade and vaguely do-goodish, neither too exciting nor too flashy (with a few unfortunate exceptions, like sleek, portentous pieces by Alicja Kwade and Liu Jianhua).



Giorgio Griffa, *Canone aureo 958 (Agnes Martin)*, detail, 2016, acrylic on canvas, 110¼" x 259⅞". "Viva Arte Viva," 57th Venice Biennale.

The "Pavilion of Joys and Fears" includes a ponderous video by Sebastián Díaz Morales and forgettable paintings by Firenze Lai, though they are balanced out by Senga Nengudi's taut sculptures and an array of pieces by Luboš Plný, a midcareer Czech artist who makes scintillating drawings that seem to dissect human bodies. In the Arsenale, the "Dionysian Pavilion," according to a wall label, "celebrates firstly the female body and its sexuality, life and pleasure, all with joy and sense of humor." It showcases, among others, Cuban Zilia Sánchez, 91 this year, who makes sensuously shaped canvases, and Lebanese-American octogenarian Huguette Caland, with whimsical, erotic dresses and drawings.

It is a delight to see these still under-recognized veterans on one of art's grandest stages,

as well as the Syrian expressionist Marwan, who died last year, the German participatory art pioneer Franz Erhard Walther, who is 77, and the 81-year-old Italian Giorgio Griffa, who here presents spare, seductive paintings that pay tribute to Agnes Martin. And in the "Pavilion of Colors," there is a tour de force trifecta of charming, scrappy works from Nancy Shaver, Judith Scott, and Sheila Hicks, the last closing out the Arsenale's long hall with a career-capping tumble of fabric.

But Hicks is a rare shot of energy in an otherwise sleepy exhibition. More typical is the Arsenale's first room, which is empty save for a circle of eight TV monitors on the floor showing video that Juan Downey shot among indigenous peoples in the Venezuelan Amazon and, scattered about, towers of wooden cubes by



Franz Erhard Walther, various works, 1975–86, mixed materials, installation view. “Viva Arte Viva,” 57th Venice Biennale.

Rasheed Araeen that visitors can stack as they please. Snooze.

In the “Pavilion of the Common” an inexplicably large chunk of space is given over to works involving thread—tables hold piles of Taiwanese artist Lee Mingwei’s patched, ripped clothing; Filipino David Medalla invites visitors to embroider what they please onto a long swath of fabric (by the second day, it was filling up with stitched-on business cards, which seems about right for the Biennale); and elegant stitched texts and books by the late Sardinian artist Maria Lai are on display not far from terrific fabric pieces by Walther. The repetition was deadening.

And then there are the awkward cases of putting marginalized people on display, as in the projects of Danish artist Olafur Eliasson (refugees constructing lamps in the Central Pavilion) and Brazilian Ernesto Neto (Huni Kuin Indians staging rituals in the Arsenale’s “Pavilion of Shamans”). As Neto gathered with his Indians and guests in a large woven

tent one day, I overheard an older, wealthy-looking white woman insisting to her companion, “I *must* get inside that tent.” OK!

“Viva Arte Viva” will, I suspect, be remembered as a middling event—a bit out of touch, with no real standout work, albeit with an admirable commitment to highlighting overlooked artists and presenting some good work by promising young ones (like Guan Xiao, Rachel Rose, and Agnieszka Polska). The show is less than the sum of its parts. The tone was at times so fuzzy and hippie-inflected—out of step with a world on edge—that it felt like a foregone conclusion that Anne Imhof’s sharp-edged performance in the German pavilion, *Faust*, would win the Golden Lion. And deservedly so.

IF THE GRAND TOUR were a television show about college—bear with me here—Macel and her crew would be languidly toking between anthropology and art classes while Szymczyk and Co., stone-cold sober, handed out litera-

ture for the International Socialist Organization. Dark does not even begin to describe the tone of Documenta 14, which addresses racism, “the war machine” (Szymczyk’s phrase), and the West’s appalling treatment of the tens of millions of refugees set in motion by conflicts the West has helped foment. “We aim to question this very supremacist, white and male, nationalist, colonialist way of being and thinking that continues to construct and dominate the world order,” Szymczyk writes in the show’s catalogue.

Szymczyk staged Documenta 14 in Athens, Greece, on equal footing with its home base in Kassel, Germany, and gave the whole thing the “working title” “Learning from Athens.” Sprawled across nearly 50 sites, the Athens portion was as maddening as it was exhilarating. Among the venues was an old house in the north of the city whose doors were locked, which Maria Eichhorn purchased for €140,000 (about \$160,000) with the aim of transforming it through a complex legal process into a struc-

ture technically owned by no one. Another was the Numismatic Museum of Athens, where the only Documenta work regularly on display was a metal bar, modeled on an ancient talent (a unit of mass and value), by Dan Peterman.

All over the city—in a graveyard, in a bar, in the ancient Olympic stadium—Pope.L had placed live performances and recordings of people whispering or quietly singing, and *Whispering Campaign* (2016–17) seems like the emblematic artwork of Documenta 14: intentionally fractured, at times unintelligible, vaguely menacing, and cohering only partially, and in retrospect.

Documenta 14 resonates in my memory as a series of brutal clangs. At the National Museum of Contemporary Art (EMST) in Athens, cannon shots punctuate the fascinating re-creation of the radical Russian composer Arseny Avraamov's *Symphony of Sirens* (ca. 1922), which also incorporates bells and foghorns. Violent explosions interrupt Douglas Gordon's moving film *I Had Nowhere to Go*, which consists mostly of a black screen and the filmmaker Jonas Mekas reading parts of his memoir about being in Nazi and displaced-persons camps in the 1940s after fleeing his native Lithuania. Kassel's Fridericianum, a neoclassical building that typically serves as the central node of Documenta, is occupied mainly by artworks on loan from EMST's collection, and it was impossible to miss the 1978 *Gong* by Takis—an electromagnet periodically crashes into a huge hanging metal sheet, sending a painful boom through the first floor of the museum. Documenta 14 aims to be just such a shock to the system.

And yet, the show is often flat-footed and traditional in the worst way—with overly literal duds, such as (in the Fridericianum) a giant camouflaged tank that Greek artist Andreas Angelidakis assembled from seat cushions, a marble refugee tent by the Anishinaabe-Canadian artist Rebecca Belmore sitting atop the Hill of Muses overlooking the Acropolis, a gobsmackingly trivial installation at the Stadtmuseum Kassel by the Guatemalan Regina José Galindo that lets viewers point an unloaded assault rifle at the artist and decide whether to pull the trigger (being aware of Brandon Lee's death while filming *The Crow*, I declined), and in Karlsraue Park, Mexican artist Antonio Vega Macotella's replica of a machine once used by slaves in Bolivia to print coins—viewers are invited to use it. At the EMST, the Moldovan artist Pavel Brăila presents a luxurious-looking



Maria Eichhorn, *Building as unowned property*, 2017, conversion of a building's legal status, legal studies, documents, building, and lot at Stavropoulou 15, Amerikis Square. Documenta 14, Athens.

freezer filled with jars of snow collected at the Sochi Olympics, a witless commentary on the preciousness and decadence of the tourist-drawing, nationalism-fueling events of which Documenta is but one example.

Nowhere is this tedious moralizing more pervasive than in the largest artwork in Documenta 14, the Argentinian artist Marta Minujín's recreation of the Parthenon (to scale), utilizing 100,000 banned books, situated on the plaza in front of the Fridericianum. While perhaps effective when shown in 1983 in her home country

after the downfall of the authoritarian government, in Kassel it felt empty and obvious. Over in the Königsplatz, the Nigerian-born, U.S.-based Olu Oguibe is showing an obelisk emblazoned with the words, I WAS A STRANGER AND YOU TOOK ME IN in Turkish, Arabic, German, and English. It's affecting, and certainly sincere, but as with so much at Documenta 14, it does little more than impart a lesson to be learned, a principle affirmed.

You sense in these large works a desire on the part of the curators not to play to the masses, not



Pope.L, *Whispering Campaign*, 2016–17, nation, people, sentiment, language, time, installation view. Documenta 14, Kassel, Friedrichsplatz.

to offer up easy entertainment. The show is far better and more enlivening when they are not fixated on such guilt, as in the Neue Galerie, the key venue for the show in Kassel, which tells a more complex story encompassing the continuing legacy of European colonialism, the trauma of World War II, and the politics of representing people of other cultures.

Unable to secure the collection of art found in the possession of Cornelius Gurlitt, some of which is believed to have been looted by the Nazis, Szymczyk instead assembled an accomplished painting of the Acropolis by Cornelius's great-grandfather Louis Gurlitt and haunting drawings of World War I by one of Louis's grandchildren, Cornelia Gurlitt, who, a label notes, committed suicide in 1919, and thus did "not live to see her brother [Cornelius Gurlitt Sr.] ascend to the heights of the Nazi art bureaucracy."

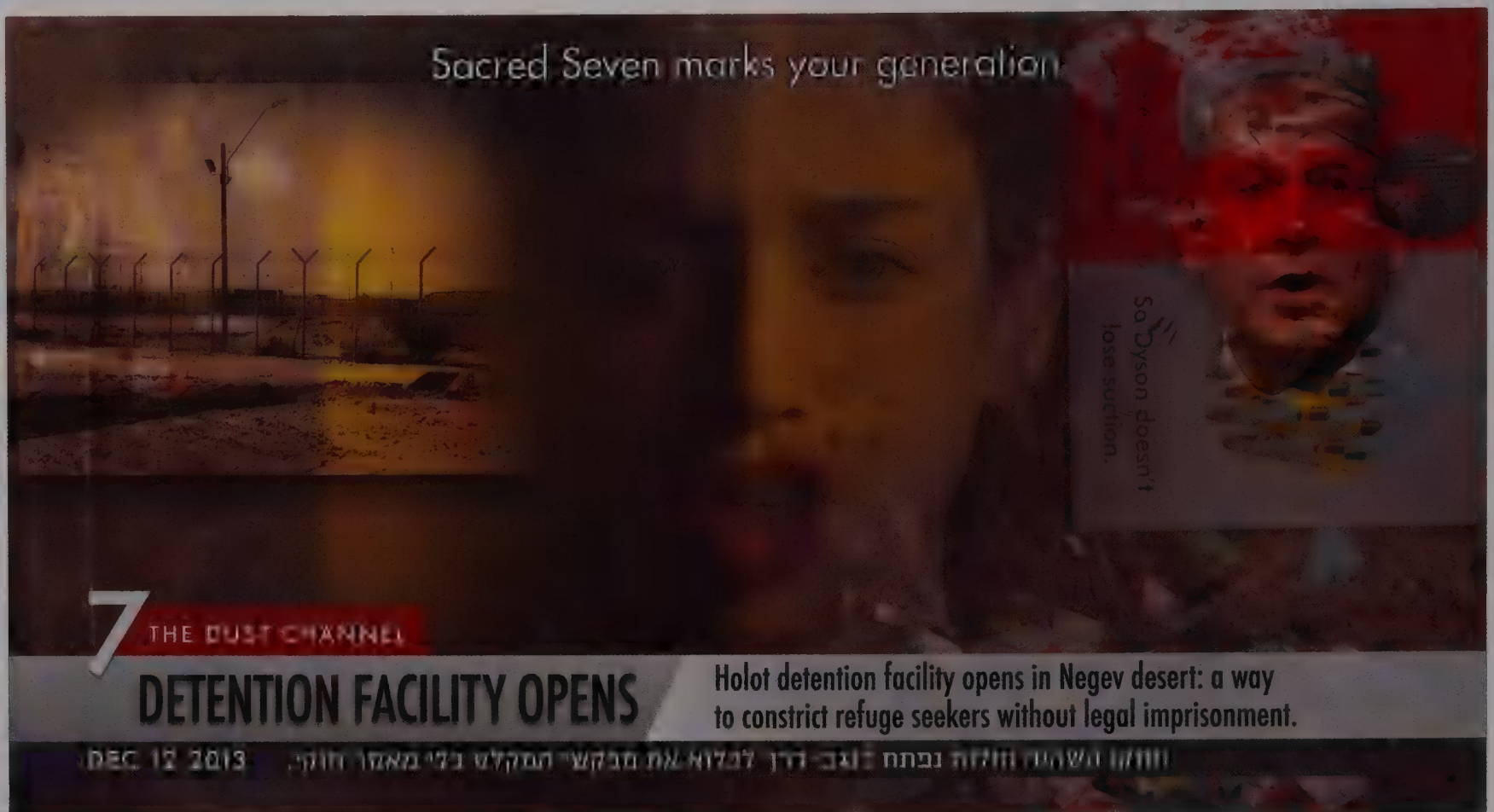
Also in the Neue Galerie are paintings and drawings by Arnold Bode, the founder of

Documenta; a painting of Bode by Gerhard Richter; and a drawing of Athens by Theodor Heuss, the first president of West Germany; an 18th-century copy of *Le code noir*, which formalized the laws of slavery in the French Empire; academic allegorical sculptures representing Western nations by Carl Friedrich Echtermeyer; and remarkable bronze sculptures from Benin, a society that British colonial conquest ravaged in 1897. The stories these artworks tell—of Germany, colonialism, and atrocity—are captivating. The indisputable highlight of the Neue Galerie, though, is a showcase of works by Lorenza Böttner. A transgender woman, Böttner lost both her arms in an accident as a child and painted detailed, sexy, touching portraits using her feet and mouth. In one, she props a bottle of milk between her head and shoulder and feeds an infant resting on her knee.

The so-called Neue Neue Galerie, a series of spaces in a disused post office, is one of the other essential venues. The hang here is jumbled and

messy, and the signage during the opening days was scattershot, but the work crackles with energy. There are intimate photographs of immigrants in Nordhessen, Germany, by the Palestinian Ahlam Shibli, a chilling array of material from a group called the Society of Friends of Halit that has been investigating the murder of a young Muslim man in Kassel in 2006 that some believe was orchestrated by German authorities, and a subtle video by the Thai artist Arin Rungjang that concerns the present-day echoes of a Thai ambassador's meeting with Hitler in the 1930s.

A few of Documenta 14's wonkier affectations crop up in the Neue Neue, such as the Norwegian Måret Anne Sara's presentation of excerpted transcripts of trials concerning the rights of the Sámi people. (The status of the Sámi is a mini-theme running through Documenta, in works like Synnøve Persen's proposals for a Sámi flag and Keviselie/Hans Ragnar Mathisen's wonderfully detailed hand-drawn maps of Scandinavia with all



Roe Rosen, *The Dust Channel* (still), 2016, digital video, 23 minutes. Documenta 14, Kassel, Palais Bellevue.

the familiar place names replaced with Sámi words, which have been perpetuated largely through oral tradition.)

At a glance, “Learning from Athens” and “Viva Arte Viva” are vastly different affairs—the former, acerbic and intense, the latter, light-hearted and sunny. But they also have some intriguing similarities. They share quite a few artists, are interested in indigenous practices, and cling to some of the same curatorial shibboleths about spectacle.

In sharp contrast to the Biennale, Documenta has a superb, diverse array of figurative painting, from Tshibumba Kanda Matulu (a vibrant series of history paintings of Zaire made in the 1970s), Gordon Hookey (madcap murals about Australian history), and André Pierre (trippy landscapes by the Haitian master). Other painting highlights come from the Indian Nilima Sheikh, whose intricate, richly colored scenes stun, and the Senegalese practitioner El Hadji Sy, who makes luscious double-sided works mounted on wheels.

Music courses through Documenta 14, but there seem to be no clear aesthetic criteria guid-

ing the selections. There are jazzy paintings by the Dutch artist Sedje Hémon that can be read as musical scores; paintings, texts, and scores by the great egalitarian Englishman Cornelius Cardew, who assembled orchestras that included untrained musicians; a video by Ross Birrell and David Harding of a performance of Henryk Górecki’s effective but schlocky neo-Romantic *Symphony of Sorrowful Songs*; the avant-gardism of Avraamov; corny instruments fashioned by Nevin Aladağ from everyday objects; performances of work by the esteemed queer minimalist Julius Eastman; austere and inventive pieces by Alvin Lucier; and many more.

The show is at its best when it is asking tough questions in nuanced ways. Splitting with his usual confrontational style Artur Żmijewski presents a film shot in European refugee camps. Raw, close-up portraits of men, women, and their families lead to disconcerting footage of the Polish filmmaker entering the scene and carefully directing the action. And Rosalind Nashashibi and Lucy Skaer screen a film they shot in Tahiti, where some of the scenes mimic Gauguin paintings. With a halting and tender view, they

investigate representation in ways echoed by the early 20th-century Indian artist Amrita Sher-Gil’s jaw-dropping painting at the Neue Galerie, *Self-Portrait as a Tahitian* (1934).

In his video *View from Above* (2017), Iraqi artist Hiwa K, tells the story of an asylum seeker unable to gain safe harbor in a foreign country because he is not technically from a war-torn part of his own beleaguered country. And the Israeli Roe Rosen puts together a multifaceted mini video opera that draws lines between high-end vacuum cleaners and right-wing nationalism’s obsession with ridding the polity of refugees.

Rosen is one of Documenta’s few revelations, working across mediums and venues with an antic sense of humor in a show that is mostly bereft of one. A Rosen installation featuring a script for a proposed virtual-reality program lets you be Eva Braun in the last days of life as mistress to Hitler, a role that lets you imagine giving the Führer a golden shower.

I could go on, because Documenta is just *too big*. Taking in all the work in the Neue Galerie occupies the better part of a day, a fact which lays bare the ultimate curatorial-bubble orthodoxy in-



Ayşe Erkmen, *On Water*, 2017, ocean cargo containers, steel beams, and steel grates, 210' x 21'. Skulptur Projekte Münster, Stadthafen, Hafenplatz.

forming Documenta 14. The show has some 40 locations in Kassel, many filled with videos. There is no way to see even a fraction of it in a day or two. The most radical thing a future Documenta curator could do is to scale it down to a manageable size, favoring quality over quantity.

THE UNCOMPROMISING DOCUMENTA 14 deserves no small measure of respect. It is also preachy and severe, and low on visual delectation. For the latter, thankfully, there is Münster.

The decennial Skulptur Projekte Münster turned 40 this year. Back in 1997, the festival flirted with extravagance, tapping some 80 artists to create work, but has since dialed that back, and this year offered 35 Projekte, viewable over two relaxed days' worth of cruising the city's spacious bike lanes. SPM is refreshingly free of a central theme. Its curators—for this year's edition, indefatigable cofounder, Kasper König, and Britta Peters and Marianne Wagner—select artists, ask them to submit proposals, and see what happens from there.

What happened this time around was a master class on the use of public and private

spaces, the power of hidden histories, and the sense of community that only artworks can engender. Pierre Huyghe took over an abandoned ice skating rink next to a Burger King, digging up the ground via a system of rules only truly legible to Pierre Huyghe. The makeup of the shell of a mollusk in an aquarium in the center of the space controlled the opening and closing of huge hatches in the roof. It was raining when I visited and algae was growing in the pools of water. There were also bees, and a peacock and a peahen, and an incubator growing cancer cells. It was mesmerizing.

Nearly every artist in Münster was in fine form. In a scraggly patch of grass fronting a river, Oscar Tuazon built a cement furnace for all to use; Ei Arakawa installed seven singing, animated LED paintings in a field; Mika Rottenberg's video, tucked away in a onetime Asian market, charted fantastical tunnels between plastic-goods markets in Yiwu, China, and restaurants along the U.S.–Mexico border; Michael Smith opened a tattoo parlor geared toward senior citizens, offering artist-generated

designs; and Nicole Eisenman placed a scrum of androgynous figures made of bronze and plaster around a fountain, an anti-monument to unrepentant relaxation.

In a case study in the effects of curatorial tone, Emeka Ogboh, who showed a joyless sound installation at Documenta involving a Greek chorus, created a bewitching one for a major pedestrian tunnel in Münster as a tribute to Moondog, a blind musician whose home base was Midtown Manhattan. Who knew that leg-end was buried in Münster?

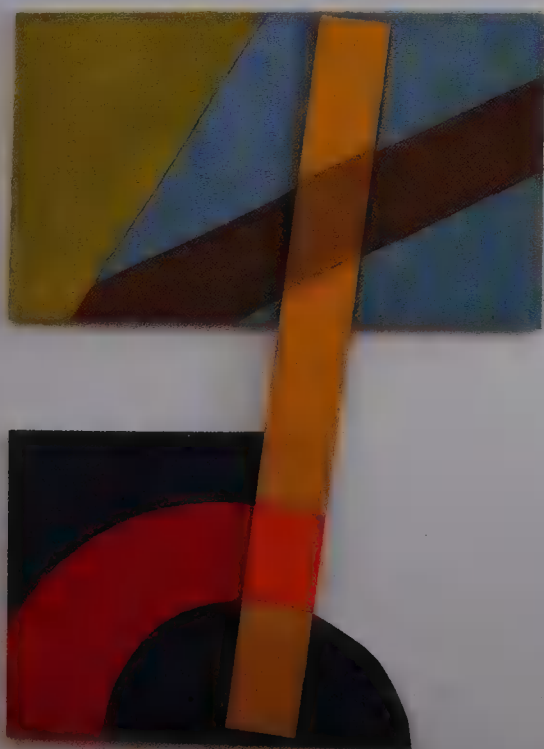
A short bike ride away from Ogboh's tunnel is Ayşe Erkmen's *On Water*, a roughly 210-foot-long metal bridge a foot or so beneath the water that connects two sides of a harbor, one side filled with open-air bars, the other, home to an abandoned chemical factory. During my visit, a couple dozen people walked across the structure slowly, and for the most part, delightedly. Two lifeguards stood in the center holding life preservers, visibly amused by the assignment they had drawn for the day, watching ordinary folks in this solidly Catholic city walk on water.

ANDREW RUSSETH

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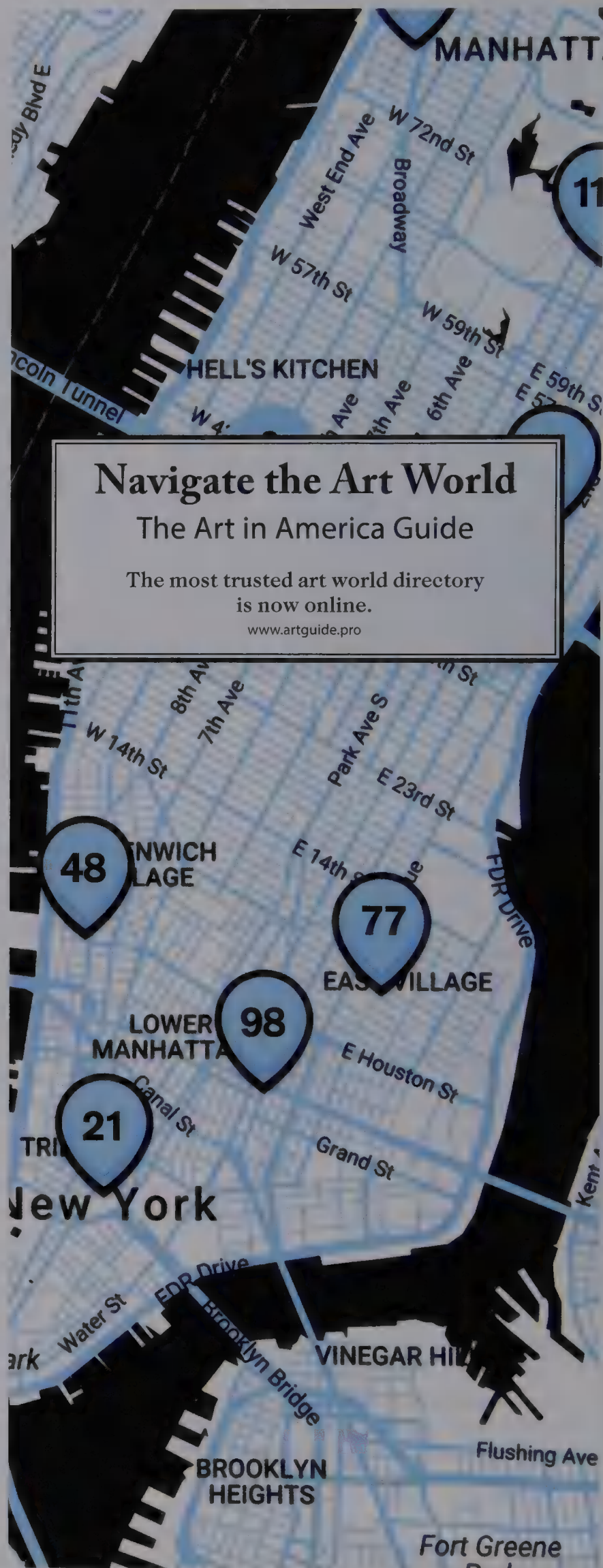
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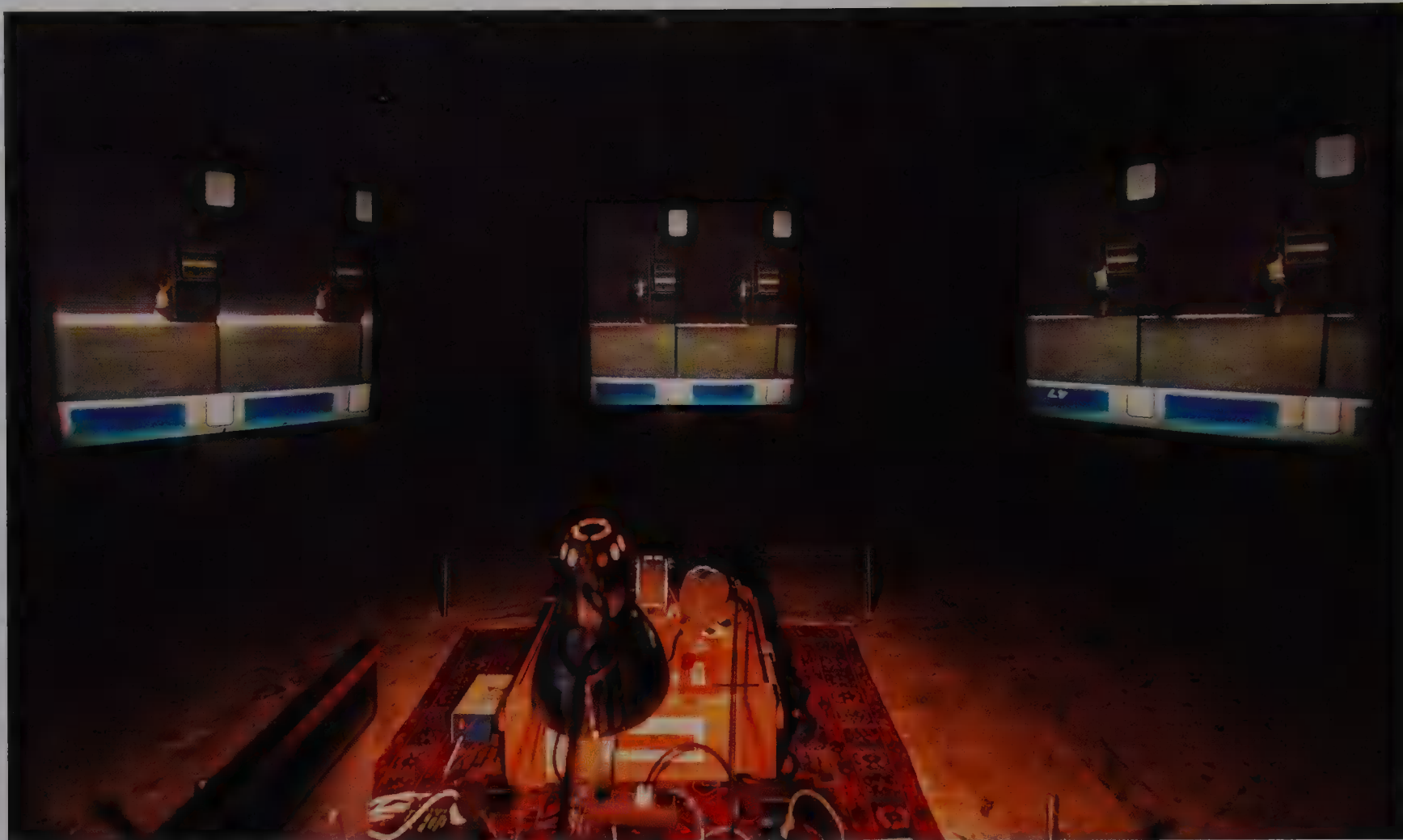
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Nida Sinnokrot, *When Her Eyes Lifted*, 1998/1999, 16mm film loop, modified projectors, stepper motor, sensors, amplifier, and screens, dimensions variable.

"13TH SHARJAH BIENNIAL: TAMAWUJ"

SHARJAH ART FOUNDATION AND OTHER INTERNATIONAL VENUES
OCTOBER 2016–JANUARY 2018

Birds, in their capacity as harbingers of disaster, made two memorable appearances in the 13th Sharjah Biennial, delivering urgent warnings of disturbance in the natural order. Australian ground-dwelling lyrebirds in French-Algerian artist Kader Attia's video *Mimesis as Resistance* (2013) have learned to mimic the sounds of car alarms and chainsaws. Parrots living in the Rio Abajo forest in Esperanza, Puerto Rico, narrate San Juan-based duo Allora & Calzadilla's film *The Great Silence* (2014) through subtitles written from the parrots' perspective by science fiction

writer Ted Chiang. The parrots can't understand how the humans at the nearby Arecibo Observatory can be so absorbed in listening for possible extraterrestrial signals yet so oblivious to the birds' endangered habitat.

Titled "Tamawuj," the Arabic word for the movement of waves or an undulating line, this edition of the Biennial unfolds as a yearlong conversation between Lebanese curator Christine Tohmé and interlocutors in four other participating cities—Dakar, Ramallah, Istanbul, and Beirut. Through exhibitions, public programs, workshops, and an online publish-

ing platform, it renders visible these art communities' relationships to their physical and social environments.

Act I, an exhibition of 74 works by international artists in Sharjah used these elemental relationships as metaphors for an ecology of art production in the Global South, particularly the Middle East and North Africa. (Act II, consisting of two exhibitions at Beirut's Sursock Museum and the Beirut Art Center, will open on October 19.)

As founding director of Beirut's Ashkal Alwan, the Lebanese Association for the Plastic Arts, Tohmé brings her deep en-



Vikram Divecha, *Beej*, 2017, intervention at roundabout in Al Naba'ah area of Sharjah, with unregistered seeds, soil, water, and supplies.

gagement in this regional art scene to the Sharjah chapter of the Biennial. Her conception of the exhibition advocates for a revival of community-based institutions and hybrid practices as an antidote to the globalization of contemporary art and its alienating effects. Shifting between environmental and cultural metaphors and foregrounding locally based knowledge, much of the art on view suggested ways out of restrictive artistic, social, and political monocultures.

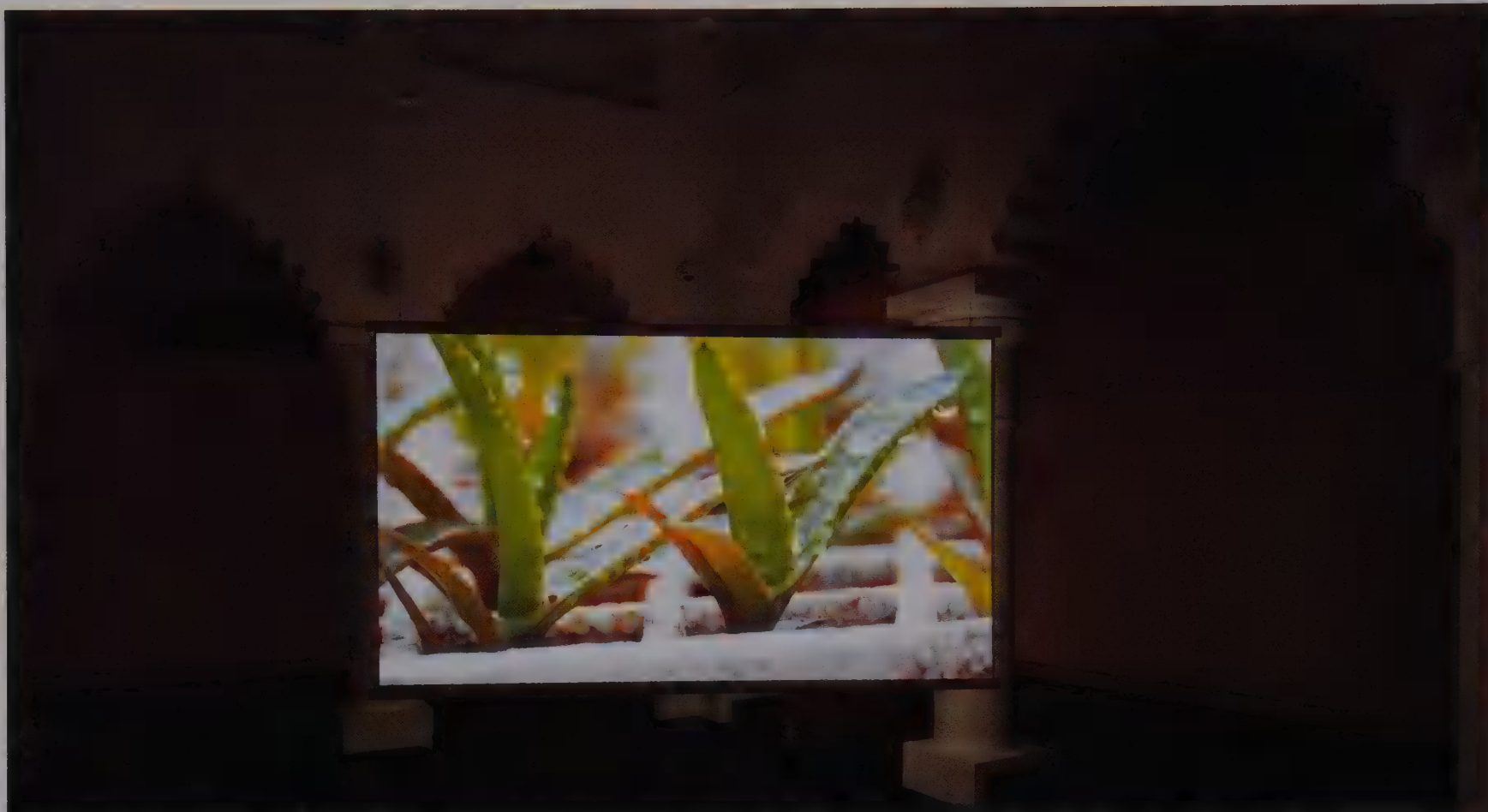
London-based artist Uriel Orlow's multi-component *Theatrum Botanicum* (2016), for example, addresses the effects of colonialism on local traditions in South Africa. His plant dictionary, *What Plants Were Called Before They Had a Name* (2016), retrieves folk remedies lost in the wake of European settlement, and his video *The Crown Against Mafavuke* (2016) documents the persistence of these systems of knowledge in contemporary South African culture despite colonial attempts to criminalize folk healers.

Many of the works in "Tamawuj" elicited empathetic responses, including that of Brazilian artist Jonathas de Andrade's *O Peixe* (The Fish), 2016, with its scenes of fishermen caressing their dying catches, and Beirut-based Jordanian-British artist Lawrence Abu Hamdan's immersive sound piece *Saydnaya (the missing 19db)*, 2017, which initiates listeners into the terrifying sensory deprivation used in the Syrian prison system. Palestinian artist Nida Sinnokrot's installation *When Her Eyes Lifted* (1998/1999), delves even more deeply into the relationship between art and audience by implicating viewers in the creation and eventual destruction of the work—a constellation of screens, projectors, and sensors translates visitors' steps into scratches on the film's emulsion, rendering its images increasingly illegible.

As art capitals from Baghdad to Beirut and Cairo, and from Damascus to Istanbul and Ramallah become ever more in-

hospitable to creative expression, and as European and American institutions become ever more receptive to art from the region, artists risk becoming disconnected from their local context and audience. This endangered cultural landscape is symbolically represented in Iraqi-Kurdish Walid Siti's ghostly sculptural map *Phantom Land* (2017). The decorative dividers that carve up this fictional territory stand in for the forces curtailing physical and intellectual mobility in the Middle East, including arbitrarily drawn borders, proliferating military checkpoints, and growing visa restrictions. Without the generative flow of ideas and goods that historically sustained this culturally porous region, it has become a fossil resembling the intricate geometry of traditional *mashrabiyyah* latticework.

SITI'S INSTALLATION resurrects memories of vanishing trade routes and the cross-



Uriel Orlow, *The Crown Against Mafavuke*, 2016, two-channel video installation with sound, 30 minutes, 50 seconds.

pollination they facilitated among distinct cultures in the Middle East, North Africa, and neighboring lands. A port town located on the Arabian Gulf, Sharjah today retains a role in that fluid cultural exchange. For a few days every March since 2008, the Sharjah Art Foundation has hosted March Meeting, a three-day symposium on art production and programming. Artists, writers, and curators from across the MENASA (Middle East, North Africa, South Asia) region gather there to exchange ideas.

The March Meeting is the animating force behind the 2017 Sharjah Biennial. At this year's Meeting, Tohmé placed Sharjah itself at the center of her curatorial vision, calling the emirate an "idea factory" for creatives (the "ants of the arts ecosystem") who return home "carrying back dormant seeds to a new environment where they wait for the necessary conditions to sprout." With this metaphor, she connected the need to support homegrown institutions with their potential to effect political and societal change, even as she subtly revived the notion of

care and cultivation embedded in the Latin roots of the word "curator."

The seed metaphor recurs throughout the exhibition. International collective Futurefarmers' *Seed Mast* (2017) is a fragment of a boat's wooden mast that stands in for the collective's project of transporting ancient seeds back to their origins. This reverse migration echoes the exhibition's aim to revive the MENASA cultural landscape through knowledge embedded in its own geography and history.

The idea of cultivation is most overt in the works of two UAE-based artists, both of whom take the figure of the gardener as their starting point. Dubai-based artist Hind Mezaina's *Dubai Gardens* (2017) draws attention to the UAE's man-made green spaces through a captivating installation of blue-tinted cyanotype prints of plants found in UAE public gardens. These are presented in dialogue with a text by architect and writer Todd Reisz. In his anecdote about driving from Abu Dhabi to Dubai after a rain and sighting

"a fragile coat of green" over the desert before it returns to its "masquerade of lifelessness," Reisz echoes Tohmé's idea of dormant seeds waiting to sprout.

Gardeners appear at work in Dubai-based Indian artist Vikram Divecha's *Beej* (2017), part of an ongoing exploration of how public space in the UAE is negotiated by municipalities and residents. In *Beej*, the Urdu word for "seed," Divecha engaged Pakistani gardeners to bring back seeds from their home country and plant them in a Sharjah roundabout. In Sharjah, Pakistani immigrant workers appropriate these grassy sanctuaries as resting places. Here, the gardeners become part of the ongoing exchange of labor and culture between the Gulf region and South Asia.

Berlin-based Fehras Publishing Practices drew attention to what is lost or problematized when art is seen outside the context in which it was made. Their *Bilingual Camel* (2017), a camel-shaped shelf structure holding Arabic-English bilingual art books, warns of the homogenizing



Khalil Rabah, *Palestine after Palestine: New sites for the Palestinian Museum of Natural History and Humankind Departments*, 2017, mixed-media installation, dimensions variable.

effects of global art discourse. The figure of the camel, which has always been identified with the Middle East and historically served as a vehicle for intraregional mobility, has here been perverted into “Trojan Camel,” a vehicle for the contamination of its own culture. Taken together with Fu-

turefarmers’ *Seed Mast*, it articulates the Biennial’s claim to its own definition of contemporary art, one that doesn’t require an abandonment of cultural, historical, and geographical specificity.

Which raises the question: How can cultural production be seen and under-

stood on its own terms? Papua New Guinea-born artist Taloi Havini’s *Beroana (shell money)*, 2015/2017, a sculptural installation made of replicas of indigenous shell currency from the Autonomous Region of Bougainville, reminds viewers that Bougainville’s colonial government banned the use of the *beroana* in “transactions with white people.” Nevertheless, a vast quantity of shell money can be found in European museum collections, its original meaning and value stifled.

Are the new museums sprouting up all over the Middle East in the past decade the answer? Palestinian conceptual artist Khalil Rabah questions the suitability of European-style arts institutions to the Arab cultural landscape. An extension of a long-running project to imagine a museum for a state that still struggles to be recognized and for a people who have been alienated from their “natural history,” Rabah’s *Palestine after Palestine: New Sites for the Palestinian Museum of Natural History and Humankind Departments* (2017) offers a futile exercise in museology. Declaring the whole project “cubist in its impossibility,” the artist presents an architectural plan for a site named *The Lowest Point on Earth Memorial Park*; a model for the *Gaza Zoo Sculpture Garden* that includes a tunnel; and a *Botanical Department in Area C, Fields of Gold*, represented by an installation of gilded barbed-wire spools.

Chapters in the four other cities participating in the Sharjah Biennial each responded to a different key word. Attia launched the first off-site project on the subject of water in Dakar in January; curator Zeynep Oz led a program dedicated to crops in Istanbul in May; curator Lara Khalidi responded to the idea of earth in Ramallah on August 10; in October, in Beirut, Ashkal Alwan will present a program addressing the theme of the culinary. The unlikelihood of a viewer’s seeing “Tamawuj” in its entirety may be intentional—and itself a kind of metaphor, insofar as it creates for visitors a kinship with many of the exhibiting artists, whose mobility has recently been restricted.

MAHNAZ FANCY



Abdullah Al Saadi, *Circle and Line*, 1999, mixed media, 15" x 121¼" x 4¾". "But We Cannot See Them."

AROUND THE UNITED ARAB EMIRATES

In 1979, Emirati artist Hassan Sharif (ca. 1951–2016) won a scholarship to study art in England. After getting a thorough grounding in British Constructionism and other contemporary practices at the Byam Shaw School of Art in London, he returned to Dubai in 1984. At the time, modern art in the UAE was largely confined to either calligraphic abstraction or populist representational painting. Sharif's translations of Fluxus texts and John Cage's lectures into Arabic, and his own performance, conceptual, and assemblage art quickly made him a galvanizing figure for experimentally minded artists, writers, and filmmakers in Sharjah and Dubai.

An early gathering place for these artists was the Emirates Fine Arts Society, an exhibition venue, educational site, and general social club founded in Sharjah in 1980. In the early 2000s, Dubai supplanted Sharjah as the capital of the UAE art scene, and in 2007, Sharif and others established the Flying House in Dubai to promote Emirati contemporary artists.

The exhibition "**But We Cannot See Them: Tracing a UAE Art Community, 1988–2008**," at the **NYU Abu Dhabi Art Gallery**, focused on work by a loosely knit group of artists of the time. At the group's center was a small cohort sometimes known as the "Five": Sharif, his brother Hussain Sharif, Abdullah Al Saadi, Mohamed Ahmed Ibrahim, and Mohammed Kazem. But the size and makeup of the community varied over the decades, and the show included other important members of the UAE art scene.

The exhibition came at a crucial juncture in Emirati culture. On the one hand, there is at last considerable interest in what is now recognized as a key period of artistic production in the UAE, one long ignored by the country's cultural establishment. On the other hand, this interest comes at a time when UAE art is strikingly internationalist. And so, even as "But We Cannot See Them" broadened and complicated the history of contemporary art in the UAE, the show "Is Old Gold?," which ran concurrently

in Dubai, questioned whether the present must necessarily follow from the past.

IT IS BECOMING CLEAR that setting forth an art history of the Emirates serves an important function in establishing a cultural identity for this relatively young nation. "But We Cannot See Them" followed a number of recent shows of artists from this period: a 2011 exhibition at the Abu Dhabi Authority for Culture and Heritage, curated by Catherine David and Kazem, devoted to 40 years of Hassan Sharif's work, as well as Reem Fadda's "Emirati Expressions: Realised" at Manarat Al Saadiyat, Abu Dhabi (2013), and Sheikha Hoor al Qasimi's "1980–Today: Exhibitions in the United Arab Emirates" at the UAE Pavilion at the 56th Venice Biennale (2015).

"But We Cannot See Them" adds to the reading of this history through its archival approach. Founding NYU Abu Dhabi Art Gallery director and chief curator Maya Allison, working with NYUAD's Bana Kattan and Alaa Edris,



Hassan Sharif, *Toftbo - Ikea - Made in India*, 2007, bathroom mat, copper tube and wire, plastic combs, cloth, double-sided tape, and wooden door with glass, 80" x 35½" x 2". "But We Cannot See Them."

conducted hours of interviews with participants in the UAE art scene of the 1980s and '90s; they painstakingly put together a wildly complicated but wonderfully comprehensive timeline of who showed work when, where, and with whom; and, in a medium-size exhibition, they chose a representative selection of work from several watershed shows of the period.

They also gathered what the artists were reading and listening to at the time, emphasizing the scene's lively exchange between disciplines. The poet Adel Khozam, who was part of the community in its early days, loaned the gallery his personal book collection, ranging from Agatha Christie to Heidegger, as well as his music cassettes, which visitors can pop into a tape player and listen to while thumbing through the books and magazines.

The show set aside the rubric of the "Five," which comes from the "5 UAE" exhibition held at the Ludwig Forum for International Art in Aachen, Germany, in 2002, and has long been disputed by the artists themselves. It's important that, in light of the fact that the UAE, while an Arab nation, is populated overwhelmingly by foreigners, it also included work by two non-Arab artists who became part of the Emirates Fine Arts Society community: Jos Clevers, a Dutch installation artist and bohemian who made his way to the UAE in the 1990s, and Keralan artist Vivek Vilasini.

The inclusion of these last two artists served to trouble the conventional origin story of contemporary art in the UAE—Sharif goes to London and returns home enlightened—with its colonialist overtones, showing that there was input from both East and West at various points in these artists' development. In addition, the exhibition brought in two female artists: Ebtisam Abdulaziz, the first woman to join the community, represented here by a wall piece, and filmmaker Nujoom Alghanem—in a screening program that ran alongside the exhibition—whose intimate, perceptive videos study Emirati life and its personalities and rituals, such as the Sufi-style celebrations by which some mark al Mawlid, the Prophet's birthday.

Many of the artworks in the show, while all influenced by Conceptualist idioms, similarly drew from the realities of life in the UAE, whether its landscape, its society, or its economy. In Al Saadi's poignant *Circle and Line* (1999), the artist strung on a wire various items that his mother, who was illiterate, would leave to mark her presence in his apartment if she visited and



Ebtisam Abdulaziz, *Line*, 2004, vinyl on wall, dimensions variable. "But We Cannot See Them."

he was not there: a matchbox, an animal's horn, a picture of the artist as a young boy. Hussain Sharif's *Installation* (1995), an army of minute sculptures made of junk and found material that march across a grid of cement blocks, seemed to map Dubai as the city expanded across the desert. Kazem showed a tall bookshelf-like sculpture, *Wooden Box* (1996/2016), in which he placed photographs of himself in various positions, each mimicking the posture of the viewer who must bend down or over to see the work.

Anchoring the exhibition was a selection of pieces by Hassan Sharif, who has attained titanic status in the UAE and is the best-known of these artists internationally. His *Toftbo—Ikea—Made in India* and *Slippers and Wire* (both 2007) each comprise a door, taken from the Flying House, that holds between its glass panels sundry objects—Ikea bathmats and cheap, circular plastic combs in the former; rubber flip-flops in the latter. To make *Cardboard and Coir* (1999), Sharif tied small bundles of found cardboard together with rough twine and piled them in a heap; for *Cloth and Paper 2* (2005), he wrapped bits of cloth in brightly colored tissue paper.

Though these pieces outwardly borrow from other assemblage art and artists—Arte Povera, Nouveau Réalisme, and Robert Rauschenberg come to mind—they are closely attuned to the particulars of Emirati culture; they focus on the swift transition of this society from a nomadic Bedouin tradition, in which everything was saved and reused, to today's mounting mass consumerism supported by the labor of migrants from other countries whose meager existence forces them to reuse discarded items.

Other, more performative works entail Sharif's setting rules for himself and then documenting how he follows them, or—and here the Fluxus influence on his work is most clear—just completing a simple task, as in *Sandpaper, Pencil, Sharpener* (1982–2007); in this exercise he measured what is left over from shaving a pencil with a sharpener versus rubbing it down with sandpaper. Such performances involving useless activities comment obliquely on consumer society while honoring and ritualizing the act of artistic labor.

The exhibition traced the connections between artists, bringing to life the era's communal spirit.

Some links were explicit: Ibrahim fashioned a mixed-media sculpture of a fanciful animal, *Animal No. 1*, which Hassan Sharif then depicted in paint in *M. A. Ibrahim's Sculpture no. 2* (both 2008). Others were more general: a common interest in reclamation and reuse, and often an attention (though less so in Sharif's work) to the natural habitat of the UAE, from its rocky mountains to the desert to the sea and the fishing industry it supports. In *Brides of Seven Climes* (1996/2008), a re-creation of a work originally made in 1996, Vilasini wrapped large fiberglass jars in coir, a material often used to make fishing nets.

"BUT WE CANNOT SEE THEM" sidesteps a verdict on these artists' legacy. But coincidentally, the idea of teleology was tackled head-on by "Is Old Gold?" at the **Dubai Community Theatre and Arts Centre (DUCTAC)**, a gallery and theater space tucked off the side of Dubai's gargantuan Mall of the Emirates (the one that boasts a ski slope). Put together by curators Cristiana de Marchi and Muhanad Ali, the exhibition tested the link between the storied artists of the 1990s and younger artists in the UAE today.



Hind Mezaina, *Dubai Hills*, 2017, two ink-jet prints on archival paper, dimensions variable. "Is Old Gold?"

De Marchi and Ali argue that there is a unique disconnect between the generations of artists in the UAE, which they suggest—perhaps ironically—comes from the fact that the scene is now more developed, with more galleries and art programs. In a sense, they contend, these institutions obviate the need for the committed collaboration that marked the earlier generation of artists; infrastructure has supplanted a once organic community.

Their show paired older artists with younger ones (for the older artists, they chose those who made up the "Five"), asking the younger artist to create work in response to the elder's; the idea was to re-create the spirit of exchange that marked the Emirates Fine Arts Society and the Flying House. The conceit, though slightly programmatic, yielded sympathetic reworkings of the older artists' ideas. One standout was Amal Al Khaja's *Slithering Inks* (2017), in which the young Emirati artist inserted ink into layers of transparent tape, making small, painterly squares that she slotted daily into a grid over the course of two months, in answer, she said, to the compulsion to repeat what she saw in Hassan Shar-

if's and Ibrahim's work. In a photographic diptych, Hind Mezaina documented the heaps of rubble generated from Dubai's ubiquitous construction, in response to Al Saadi's depictions of the rocky mountains of his native Khorfakkan.

The exhibition also hosted a succession of lectures and panel discussions in which participants from both generations queried the very idea of relevancy of the past to the present. The evening program suggested that the Dubai art scene of today exists on a geographical and financial plane connected via the art market to New York, Berlin, and London, rather than to the Sharjah scene of an earlier era—a shift many saw as marked by loss. A presentation by the Dubai-based critic Kevin Jones demonstrated, for example, how the Emirates Fine Arts Society and Flying House shows were extensively covered in the Arab press with aggressive questioning of whether the work could be understood as art. He compared this to the current critical infrastructure surrounding art in the UAE, which is simply, as he put it, a process of ratification, in which reviews serve to show that the right artists are appearing in the right contexts.

But while there is a general consensus on the importance of the Emirates Fine Arts Society, opinions differ on its connection to work being made now. While "Is Old Gold?" paid close attention to the idiosyncratic way in which the UAE art scene developed, the current dynamics it identified are relevant to most art centers, particularly those in the postcolonial Middle East: a tug of war between local and international practices and relevancy. In thinking back to the UAE's art history, for some, the Society's members are entirely forgotten by current artists, sidelined in the march toward global market norms. For others, Hassan Sharif and his peers laid the groundwork for a new art language, allowing today's sophisticated understanding of art to take root in the UAE.

Which view is better justified? Probably both. The art scene of 1988–2008 did indeed lack institutional support and public visibility in the Emirates, but the many recent acts of curatorial reclamation of this period show that it is gaining new influence and importance, in a pendulum-swing shift of support for local practices.

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CHINA, AN OLD NEW TRADITION

On the occasion of "Art and China After 1989: Theater of the World" at the Guggenheim Museum in New York (October 6–January 7), we perused ARTnews's coverage of China's ever-evolving art scene since the June 4, 1989, uprising at Tiananmen Square. We first set the stage by quoting a 1990 Associated Press report about the government's crackdown on avant-garde art, and then observed the changing movements and styles of artists like Lu Shengzhong and Cai Guo-Qiang. By 2008, with the rapid development of the economy and a new generation of collectors, there was an increasing demand for museums, and artists began moving their art beyond the confines of the gallery. One of the artists to do so was Cao Fei, whose videos and digital works address dreams and reality in contemporary Chinese society.

—THE EDITORS

MARCH 1990

The art scene in China has changed radically since the June military attack on student-led demonstrators in which perhaps thousands of people were shot and killed.

Most of the young artists who a year ago astonished the nation with the first public shows of nudes and avant-garde works have gone underground. The open atmosphere prevalent before the crackdown has been replaced by censorship and a government-sponsored propaganda campaign.

Artists can earn little or no money for their works domestically, and those who once sought foreign buyers have been censured.

—"Martial Art," from Associated Press



Huang Yong Ping, *The History of Chinese Painting and A Concise History of Modern Painting Washed in a Washing Machine for Two Minutes*, 1987 (reconstructed 1993).

DECEMBER 1997

Born in China, partially trained in Japan, and presently living in New York, Cai [Guo-Qiang] represents a new kind of international art star—the displaced artist in search of a transcultural self. [...] And like other Chinese conceptualists, such as Xu Bing, Wenda Gu, and Chen Zhen, he draws heavily on his native culture—incorporating gunpowder, acupuncture, herbal medicine and teas, historical figures like Genghis Khan and Marco Polo, and mythical characters, like serpents and dragons. But rather than veering toward the political, the issues Cai raises—from the origins of the universe to the possible existence of extraterrestrials—are inherently philosophical. By adopting inventive, sometimes quirky materials, he has cultivated a visual vocabulary that is not only accessible but esthetically compelling.

"I think he's looking at something that the rest of us aren't seeing yet," says Jane Farver, director of exhibitions at the Queens Museum . . . "He pulls you in. The fact that he comes from outside the art world—that his primary interests are nature and spirituality and healing—is what makes him so intriguing. He doesn't seem to be tied to one culture, and yet he is so clearly Chinese."

—"Flame & Fortune," by Carol Lutfy

FEBRUARY 1992

Exceptions to the post-June 4 prohibition on avant-garde art appear to occur when traditional elements are invoked by artists because they can point to these images to defend their works against accusations of "bourgeois liberalization." One installation last year in Beijing that sparked hope for the future of the vitality of Chinese experimental art was Lu Shengzhong's *Calling the Souls* (1988–91). . . . [Lu] used approximately a million traditional, red, cut paper silhouettes of the "soul" (which looks a bit like a paper-doll image of Steven Spielberg's creature E. T.) in an installation that spread over floor, ceiling, walls. Whereas many conservatives in the art world did not understand an installation of footprints that Lu made for the "China/Avant-Garde" exhibition, most visitors recognize that *Calling the Souls* draws from a Chinese folk-art source and therefore believe the image is old and nonpolitical.

—"Chinese Art Today: No U Turn," by Joan Lebold Cohen

MARCH 2000

Fueled by [a] budding counterculture, the once-rustic frontier [Shenzhen] region has also become a center for artists seeking to break away from the northern avant-garde that has long been the representative face of Chinese contemporary art to the West. At such events as the Venice Biennale, China has usually been represented by artists like Chen Zhen, Wang Du, Huang Yong Ping, and Zhang Peili, most of whom made their names in Shanghai and Beijing in the 1980s and have since either relocated to or been active in Western Europe. But recently, younger artists like Yang [Yong] have created something of a southern school, which, in its open examination of modern urban life, has begun to attract attention in places such as Finland and Switzerland.

—“Yang Yong and the Four Elephants,”
by Jonathan Napack



APRIL 12, 2016

Cao [Fei's] work often focuses on the collision of dreams and reality, specifically in modern-day China. [...]

Cao has extended that interest in fantasy to the digital sphere, and in 2007, she created *RMB City*, a virtual world made using the online-gaming system Second Life. Players around the world could join for free and interact with Cao's avatar, China Tracy. They would see a city that resembled Beijing, where Cao moved in 2006, but one that is more idealized and even, to some extent, nightmarish—it has a giant panda that floats above it, but it also has a huge smokestack that spouts fire.

—“In Another World,” by Alex Greenberger

MAY 2011

In Chinese art circles, most other artists thought that Ai Weiwei was the only one who could get away with such subversive work. In January 2010, China's *Art Value* magazine had readers vote on the Internet for their favorite artist. Ai Weiwei won, with 3,000 more votes than the next leading artist, following which the magazine eliminated Ai Weiwei from the competition. The artist showed up outside the magazine's awards ceremony, mocking the other artists who attended. “I just make fun of those guys,” says Ai Weiwei. “Where are you all, those artists? Why don't you protect the basic human dignity or the rights of art? You just sell, sell, sell.”

—“Crossing the Line in China,” by Barbara Pollack

MARCH 2008

“Right now in China there is a very large demand for museums,” confirms Li Lei, director of the Shanghai Art Museum, which hosts the Shanghai Biennale. . . . “For a long time, there was no access to art education for ordinary people, but with the rapid development of the economy, the people's attention has turned to art and culture,” he explains. . . . But the flip side of this popularity is the lack of infrastructure for cultural activities in China: there is no legal framework for establishing a not-for-profit organization in mainland China, and there is no tax benefit for making donations to cultural institutions.

—“Making 1,200 Museums Bloom,” by Barbara Pollack



ABOVE Chen Zhen, *Fu Dao/Fu Dao, Upside-Down Buddha/Arrival at Good Fortune*, 1997. RIGHT Cao Fei, *RMB City: A Second Life City Planning by China Tracy* (aka: Cao Fei), detail, 2007.

APRIL 2005

Two nights after the opening of the Shanghai Biennial on September 29, 2004, Moganshan Lu is hopping. The streets of the industrial zone are packed with 20-year-olds in T-shirts and jeans, brandishing cell phones and punk hairstyles, anxious to see the latest art projects on view The scene could be anywhere—New York, London, Berlin—but it is surprising to find it in China, less than a decade after government crackdowns on avant-garde art made such openings forbidden affairs.

It's this pack of twentysomethings that art watchers are counting on. This new generation, born decades after the Cultural Revolution, has embraced contemporary art, just as it has taken to video games, television, Starbucks, and Hollywood movies.

“There's a lot of money in China,” acknowledges Mark Porter, Christie's International managing director. “And where there's money, there's an art market.”

—“The Opening of China,” by Barbara Pollack

A portrait of artist Barbara Chase-Riboud, smiling, with her arms outstretched. She is wearing a dark, long-sleeved top. The background is a complex, abstract sculpture made of dark, polished, and textured materials, possibly wood or metal, with some red elements visible. The lighting is dramatic, highlighting the artist's face and the textures of the sculpture.

BARBARA CHASE-RIBOUD

MALCOLM X: COMPLETE

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This exhibition will be accompanied by a fully-illustrated color catalogue with new scholarship by Pellom McDaniels III, Curator of African American Collections, Stuart A. Rose Library at Emory University in Atlanta, GA. The catalogue will also include a recent interview between the artist and Carlos Basualdo, the Keith Sachs Curator of Contemporary Art at the Philadelphia Museum of Art.

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